

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No 3228.

SATURDAY, SEPTEMBER 7, 1889.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

BRITISH ASSOCIATION for the ADVANCEMENT of SCIENCE.

Newcastle-upon-Tyne Meeting, September 11 to 18.

President Elect.

Prof. WILLIAM HENRY FLOWER, CB. LL.D. F.R.S. F.R.C.S. Pres. 28. F.L.S. F.G.S., Director of the Natural History Departments of the British Museum.

The Journal, President's Address, and other Printed Papers issued by the Association during the Annual Meeting will be forwarded daily by post to Members and others unable to attend on application and prepayment of 2s. 6d. to the Clerk of the Association, Mr. H. C. STEWARDSON, on or before the first day of the Meeting.

A. T. ATCHISON, Secretary.

ROYAL ASTRONOMICAL SOCIETY.—In consequence of alterations, the LIBRARY will be CLOSED till SEPTEMBER 16.

E. B. KNOBEL, Secretary.

Burlington House, August 30.

ACADEMY for the HIGHER DEVELOPMENT of PIANO-FORTE PLAYING, 12, Hyde-street, Manchester-square, W. Established 1873.

President—FRANKLIN TAYLOR.

Director—OSCAR BERINGER.

Two Piano-forte and One Harmony and Composition Lessons Weekly. Fee, Six Guineas per Term. The Next Term begins OCTOBER 1st. Entrance Days September 27th and 28th, from 10 to 5. For Prospectus and all particulars address the DIRECTOR.

MR. WHITWORTH WALLIS, F.S.A. F.R.G.S.,

IS ARRANGING DATES for his LECTURES, 'Pompeii,' 'Pompeii Art,' 'In Search of Pharaoh,' 'Sicily Ancient and Modern,' &c. The Lectures are illustrated by Photographs taken on the spot by the Lecturer and shown by Oxy-hydrogen Light.—For dates and terms apply to THE LECTURE AND ENTERTAINMENT COMPANY, 16, Bennett's-hill, Birmingham.

MR. ERIC STUART BRUCE, M.A. OXON.,

F.R.Met.Soc., can accept ENGAGEMENTS for the delivery of his eminently successful Popular Lectures on Scientific Questions of the day. Brilliant experiments.—Address E. BRUCE, Esq., 10, Observatory-avenue, Kensington, London, W.

SECRETARIES of ARTISTIC, LITERARY, SCIENTIFIC, and MUSICAL SOCIETIES and INSTITUTIONS, desirous of engaging (for the Session 1889-90) some of the most celebrated Lecturers, Artists, Dramatic Reciters, and Entertainers, are requested to write to THE LECTURE AND ENTERTAINMENT COMPANY, 16, Bennett's-hill, Birmingham, for their list, which will be forwarded, post free, upon application.

WANTED, by a Lady, a post as PRIVATE or ASSISTANT SECRETARY. Good references.—Address P. R., 157, Woodstock-road, Oxford.

LIBRARY WORK WANTED by one who has had considerable experience in Classifying and Cataloguing Books. Public or private work, in town or country.—Address B., 26, Sutherland-square, S.E.

BRENTFORD FREE LIBRARY.

APPOINTMENT OF LIBRARIAN.

NOTICE IS HEREBY GIVEN, that the Brentford Library Committee will, at their Meeting, to be held on TUESDAY, the 17th inst., proceed to the appointment of a LIBRARIAN for their new FREE PUBLIC LIBRARY. The salary to be paid to the Librarian will be £50 per annum, and the person appointed will be required to perform all the duties appertaining to the office of a Librarian of a Public Library, and also all other duties as may be prescribed by the Library Committee from time to time. Applicants must be prepared to show that they have had some previous experience of Library work. Candidates are requested to send in their applications, signed, and accompanied with copies of testimonials (which will not be returned), to me, at my Office, New Brentford, before 12 o'clock at noon on Monday, the 16th instant and to attend personally at a Meeting of the Committee if and when requested.

By order, STEPHEN WOODBRIDGE, Secretary.

Brentford, September 4, 1889.

BOROUGH OF DEWSBURY.

LIBRARIAN.

The Library Committee of the Borough of Dewsbury require the services of a LIBRARIAN for the Public Library about to be established for the Borough.

Salary £100 a year.

Applicants must be well acquainted with the duties of the Office, and have had experience in the Formation and Cataloguing of a Public Library.

The person appointed will be required to enter upon the duties of the Office not later than the 1st November next.

Applications endorsed "Librarian," together with not more than three testimonials, to be sent to me by the 20th inst.

Canvassing is prohibited and will disqualify a Candidate.

By order, TREVOR C. EDWARDS, Town Clerk.

Borough Office, Dewsbury, 7th September, 1889.

TO BOOKSELLERS or NEWSVENDORS.—

WANTED, ENGAGEMENT as PACKER or PORTER by a man who has been many years in the trade, could act as Caretaker. Highest references.—Address B. W., 2, Craven Buildings, Wych-street, Strand, W.C.

STENOGRAPHER.—WANTED, a thoroughly

educated YOUNG LADY as SHORTHAND WRITER in Literary Office. Must positively write 140 words a minute steadily. Permanent position. Type-writing desirable.—Apply 1 to 3 daily at Type-writing Office, 6, Adam-street, Adelphi, W.C.

TO AUTHORS, &c.—A LADY who frequents the

British Museum would be glad to undertake Research, make Extracts, &c., in any branches of Literature and Science. Reads in various Languages. Terms moderate.—Write F. H. H., May's Advertising Offices, 162, Piccadilly.

AGENTS or those in a position to introduce

Orders for PRINTING and STATIONERY, Account Books, Ledgers, &c., WANTED in London and Country. Very Liberal Commission. References required.—Address B., 7756, Sell's Advertising Offices, London.

THE PAGES of a MAGAZINE of HIGH

STANDING, embracing a very wide range of subjects, are OPEN to ONE or TWO MORE AUTHORS and ARTISTS of ability. The condition of admission to the Paid Staff is an investment of 100s. in shares in the property. The shares are registered under the Limited Liability Acts, and, consequently, there is no liability beyond their amount. The principle on which the Magazine is conducted is one by which Contributors are also constituted Part Proprietors. Signed Contributions are preferred by the Editor and are always widely noticed by the press at home and abroad.—For further particulars address DIRECTOR, 1, St. Swinburn-lane, London, E.C.

VERBATIM REPORTER and ASSISTANT

SUB-EDITOR WANTED for Weekly Financial Paper.—Address full particulars to W. M., 50, Moorgate-street, E.C.

SKILLED WRITERS WANTED for Financial

Paper.—Address, stating special subjects, &c., FINANCIAL, 7802, Sell's Advertising Offices, Fleet-street.

FIVE HUNDRED POUNDS INVESTMENT

(LITERARY) in established Literary Property, with an excellent prospect of highly remunerative results. Share in management would be insured by the investment.—For particulars address PARFITT, 17, Lechfield-road, Kent.

TO PUBLISHERS.—Advertiser, with 3,000^l. at

disposal, and of literary tastes, wishes to INVEST the same in an established BOOK-PUBLISHING BUSINESS, or will start a New Business with a Practical Man, who has at least 1,500^l. and a thorough knowledge of Publishing obtained with a First-Class Firm. No Agents.—Address, with full particulars in writing, to 7778, Sell's Advertising Offices, London.

FARM PUPILS.—GENTLEMEN are RECEIVED

ON the FARM of the AYLSBURY DAIRY COMPANY (Limited), Horsham, Sussex, 1,400 acres, arable and pasture; 400 head of cattle. For terms and particulars apply to the SECRETARY, Aylesbury Dairy Company, in London, St. Petersburg-place, Baywater; or Horsham, Sussex.

ART MASTER required for SCHOOL of ART.

Whole time.—Full particulars on application to the Secretary, J. A. L. ROSSON. Address The Institute, Kelghley, Yorks.

TO LIBRARY MEN, &c.—MANUSCRIPTS and

other DOCUMENTS SEARCHED and COPIED. English, Latin, Greek, French, German, Hebrew, Welsh. Terms moderate.—Apply B. A., 23, St. Martin's-street, Shepherd's Bush, W.

MANUSCRIPTS, Old Deeds, Court Rolls, Black-

and Latin. Books, COPIED, Translated, or Annotated from French and Latin. Terms moderate. Town or Country.—BROOK, care of Plummer, Theobald's-road, W.C.

TYPE-WRITING and SHORTHAND.—Letters,

&c., Written from Dictation; English and Foreign MSS. COPIED; French and German Translations; Sermons, &c. Reported. Highest testimonials from eminent Physicians and Scientific Men.—Miss LITTLEBRIDGE, 11, Oxford Circus Avenue (opposite Great Portland-street).

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Specifications, Papers, COPIED with speed and accuracy. Dictations taken in shorthand or type-writing. Pupils taught.—Misses E. B. & S. FARHAM, 24, Southampton-street, Strand.

TO AUTHORS.—MS. TYPE-WRITTEN at 1s. per

1,000. Duplicate Copies, 6d. per 1,000. Plays from 5s. per Act. Shorthand Writers and Type-writers sent out to Hotels, &c. The Metropolitan School of Shorthand, Limited, 27, Chancery-lane. Telephone No. 2,801. Telegrams "Shorthand," London.

A LADY, living in Surrey, would like to meet

with another Girl of 14 to EDUCATE with her only Daughter. Terms moderate. Resident Governess.—Address Mrs. B., Messrs. Street Brothers, 5, Serle-street, Lincoln's Inn.

CHARITY COMMISSION.

In the matter of the BRITISH INSTITUTION SCHOLARSHIP FUND, regulated by a Scheme of the Charity Commissioners of July 18th, 1887, and in the matter of "The Charitable Trusts Acts, 1853 to 1887."

NOTICE IS HEREBY GIVEN, that an Order has been made by the Board of Charity Commissioners for England and Wales establishing a Scheme in partial variation of the above-mentioned Scheme.

A copy of the Order and varying Scheme may be inspected, free of cost, between the hours of 10 A.M. and 4 P.M. daily, except on Sundays, during a period of one calendar month, to be computed from the first publication of this Notice, at the Office of the Commissioners, Whitehall, London, S.W., where also copies of the Order and varying Scheme may be purchased during the same period at the price of 3d. each, which may be remitted by Postal Order, crossed "Bank of England," or, if the amount be less than 1s., in penny postage-stamps.

Dated this 23rd day of July, 1889.

D. R. FEARON, Secretary.

INTERMEDIATE EDUCATION BOARD for

IRELAND.

EXAMINATIONS HELD IN 1889.

The Pass Lists are now published, and can be had from Mr. E. FOSNOBY, Grafton-street, and Messrs. BROWNE and NOLAN, Nassau-street, Dublin, and through all Booksellers.

Prices: Pass Lists—Boys, 6d.; by post, 1s. Pass Lists—Girls, 4d.; by post, 6d.

T. J. BELLINGHAM BRADY, Assistant

JOHN C. MALET, Commissioners.

1, Hume-street, Dublin, 2nd September, 1889.

UNIVERSITY COLLEGE, DUNDEE.

SECRETARY and REGISTRAR.

The Council invite applications for the above post before SEPTEMBER 10th. Salary 150^l. Duties to commence on October 1st next.

Particulars may be obtained from SMILL & SMILL, Solicitors, Dundee, to whom applications are to be sent.

PARIS.—The ATHENÆUM can be obtained on

SATURDAY at the GALIGNANI LIBRARY, 23, Rue de Rivoli.

PROFESSORSHIP of MODERN LITERATURE

and ENGLISH LANGUAGE at UNIVERSITY COLLEGE, LIVERPOOL, VICTORIA UNIVERSITY.—Candidates for the Chair are requested to send in applications (with testimonials) on or before October 5. Residence to commence in January, 1890. Endowment 375^l. with two-thirds of fees.—For particulars apply to REGISTRAR, University College, Liverpool.

ELECTION of HEAD MASTER for the CITY

of LONDON SCHOOL.—The Act of Parliament for establishing this School having appointed certain Professors of King's College and University College, London, to select and return to the Corporation of London the three Candidates best qualified for the office of First or Head Master, which is now vacant by the Resignation of the Rev. Dr. Abbott, gentlemen who intend offering themselves as Candidates are requested to transmit not less than twelve printed copies of their Testimonials, with the Originals, not later than SATURDAY, the 28th of September next, addressed to the SECRETARY, at the School, Victoria Embankment, E.C., where further particulars may be obtained between the hours of Nine and Three.

The salary will be 1,000^l. a year inclusive.

The Professors will meet at the School for the examination of the

Testimonials on SATURDAY, the 19th of October next.

WOLVERHAMPTON GRAMMAR SCHOOL.

The HEAD MASTERSHIP will become VACANT at Christmas next

by the retirement of Thomas Beach, Esq.

It is provided by the Scheme that the Head Master shall be a Graduate of some University within the British Empire, and not necessarily in Holy Orders.

His emolument will be derived from three sources:—

(1). A fixed stipend of 200^l. a year.

(2). Capitation Fees at the rate of 5^l. a year for each boy in the senior department and 1^l. a year in the junior department.

(3). From Boarders. The School Buildings provide a house for the Head Master in which he will be required to reside, and accommodation, including sitting and furniture, is also provided at the house for thirty Boarders or thereabouts.

There are three Exhibitions of 60^l. a year from the School to the Universities of Oxford or Cambridge, each tenable for three years. The School has been highly successful for many years past.

Candidates for the appointment are invited to send their applications, with testimonials, to Messrs. NIXE & GARNETT, Solicitors, Wolverhampton, on or before the 17th day of September next.

The Election will be made on the 1st day of October next.

The Head Master will be required to enter upon his duties at the close of the Christmas holidays.

It is particularly requested that no personal application be made to the Governors.

All letters may be addressed to the above-mentioned Clerks, marked W. G. S., from whom copies of the Scheme for the management of the School may be obtained for seven stamps.

TREBOVIR HOUSE SCHOOL, 1, Trebovir-road,

S.W.—Principal, Mrs. W. R. COLE.—THE NEXT TERM will commence THURSDAY, September 10th. A separate house adjoining for Resident Pupils. Prospectuses on application.

TUDOR HALL COLLEGE (for LADIES),

Forest-hill, Sydenham, S.E. Established over Thirty Years.

Principal—Mrs. TODD and Rev. J. W. TODD, D.D.

Head Mistress—Miss TODD (Gibson), Cambridge.

Professors—Secley, Churton Collins, Garcia, Diehl, Lomas, Dulcken, Larpent, &c.

Gymnasium, Tennis Courts, Swimming, Riding.

SEASIDE EDUCATION.—Kilvinton House,

DOVER (close to Sea)—PREPARATORY SCHOOL for GENTLE MEN'S SONS (ages 7 to 14). The Misses Wainwright, with Resident Masters (Senior, M.A. Oxon.). Successful Preparation for Public Schools and Cambridge Local. Special attention to young and delicate boys. Highest references. Next Term, September 12.

ST. PAUL'S SCHOOL.—An EXAMINATION for

FILLING UP about FIFTEEN VACANCIES on the FOUNDATION will be held on SEPTEMBER 11th next.—For information apply to the BURSAR, St. Paul's School, West Kensington.

EDUCATION.—ST. ALBANS.—In the pure

country air of the best part of this healthy locality, in house with large garden, having open prospect for many miles, a refined HOME, with the highest Educational advantages, is offered to a few GIRLS of a select class. Visiting Professors; Resident Hanoverian Governess. Special attention to Modern Languages. Vacancy for Resident Governess. Pupils.—Prospectus on application to LADY PRINCIPAL, Rowlands, St. Peter's Park, St. Albans.

THE NEW SCHOOL,

ABBOTSHOLME, DERRYSHIRE.

Head Master—Dr. CECIL REDDIE.

A thoroughly Modern and Practical Education: Languages, Mathematics, Science (Laboratory), Music, Drawing, Manual Training in Carpentry, &c. Riding, Swimming, Fishing, and usual Games.

For Prospectus apply to the SECRETARY.

COLLEGE HALL, LONDON (opened October,

1882; incorporated March, 1886), Byng-place, Gordon-square, W.C.

Residence for Women Students of University College and the London School of Medicine for Women.

Principal—Miss GROVE.

HALL will REOPEN OCTOBER 1st.

Applications for admission to be addressed to the Hon. Sec.

NORTHWICH HIGH SCHOOL for GIRLS,

LIMITED.

The Directors are prepared to receive applications for the APPOINTMENT of LADY PRINCIPAL of the Company's High School at Hartford Hill, Northwich. The salary offered is 250^l. with suitable furnished apartments at Hartford Hill, and attendance. The School is to be opened in January next.

Applications, stating age and teaching experience, and accompanied by copies of testimonials, must be sent to the Secretary not later than 1st October next.

ALGERNON FLETCHER, Secretary.

Northwich, 30th August 1889.

LONDON.—A well-known French family, of good position (official), offer a very superior HOME to few GENTLEMEN, with practical instruction in French and German. French always spoken. Most excellent table and service. Billiard-room; extensive Tennis Ground. Liberal terms.—Address VALMONT, care of Mr. Parker, Chemist, 25, Clifton-road, Malde-ville, W.

ARTIST'S FAMILY.—COMFORTABLE HOME OFFERED to a Young Lady or Two Sisters. Use of large Studio. Every advantage for Art Training. Healthy situation.—For terms apply Mr. J. Edith-villas, West Kensington.

RIVIERA, MENTONE.—A LADY, occupying her own Villa, is desirous of making a party, not exceeding six, to SHARE HER HOUSE for the season. English comforts. English servants. Use of carriage. References exchanged.—Oaks, Box 300, Wilmers, 125, Strand, W.C.

HOME SCHOOL, Eversley, King's-road, Clapham Park, London.—Madame CONNIT, daughter of Professor Castle, late of King's College, London, receives few YOUNG LADIES to Educate with her own daughters. Home comforts. Thorough Education. References kindly permitted to Rev. F. C. Lillingston, Vicar of St. James's, Clapham Park; and to Rev. Dr. Blaydes, 26, Vernon-terrace, Brighton.

TO those who wish to become TEACHERS in GIRLS' HIGH SCHOOLS.

A FULL COURSE of TRAINING in preparation for the Cambridge Teachers' Certificate is offered to Ladies at the MARIA GREY TRAINING COLLEGE. TRAINING is also provided for those who wish to become KINDERGARTEN TEACHERS, and preparation for the CAMBRIDGE HIGHER LOCAL EXAMINATION.

SCHOLARSHIPS are offered in all Divisions. The COLLEGE YEAR begins SEPTEMBER 18. Address PRINCIPAL, Maria Grey Training College, 5, Fitzroy-street, W.

THE LONDON CIVIL SERVICE COLLEGE, Lonsdale Chambers, 27, Chancery-lane, W.C.

PREPARATION for all CIVIL SERVICE and PROFESSIONAL EXAMS, Privately and by Post. The most eminent Lecturers and Professors only are employed. Passed over 900 Students recently, 39 First Places. Boarders commencing.

NEW TERM now commencing. Read 'The Civil Service Manual,' price 1s. 6d. Prospectus free.

By order, O. E. SKERRY, late H.M.C.S., Secretary.

GOVERNANCE AND TUTORS' AGENCY.—AGENCY for GOVERNANCES, TUTORS, AMANUENSERS, and COMPANIONS, English and Foreign.—Apply for particulars, Mrs. DOMROSE, The Library, Old Bedford House, Greatmouth, S.W.

BELSIZE COLLEGE, HAMPSTEAD (for LADIES).

45, Belsize Park-gardens, N.W. Established 1871.

Classes for General Education under the teaching and supervision of the Principal. Resident English and Foreign Governesses. Pupils prepared for University Examinations, &c. Entire charge taken of Pupils from India and the Colonies.

Professors and Lecturers in attendance:—

Religious Knowledge, Rev. JAMES CORNFORD, M.A., Lecturer at the London College of Divinity.—English Language and Literature, J. N. HETHERINGTON, Esq. F.R.G.S.—Ancient and Modern History, H. E. MALDEN, Esq. M.A. F.R.H.S.—Science, E. K. CAMPBELL, Esq. M.B. F.R.C.S.—French, L. STIEVENARD, Esq. F.C.P., Officer d'Académie, Université de France, City of London School, and King's College, London.—German, Dr. C. A. REINCKE, University of Göttingen and City of London College.—Latin and Arithmetic, C. W. CUNNINGTON, Esq. A.K.C.—Landscape, Perspective, and Model Drawing from the East and Living Model, in Oil and Water Colours, ALFRED HARDY, Esq.; Miss ROSENBERG, Pianoforte, WALTER MACFARREN, Esq. R.A.M.; WALTER FITTON, Esq. R.A.M.—Solo Singing, Charles Singing, R. H. CUMMINGS, Esq. R.A.M.—Harp, F. LOCKWOOD, Esq. Violin, ELLIS ROBERTS, Esq.—Dancing and Calisthenics, Mrs. BUSH.

CLASSES REOPEN SEPTEMBER 20th, 1889.

For terms, reference, &c., apply to the PRINCIPAL.

VICTORIA UNIVERSITY.

YORKSHIRE COLLEGE, LEEDS.

DEPARTMENT OF SCIENCE, TECHNOLOGY, AND ARTS.

THE SIXTEENTH SESSION BEGINS TUESDAY, October 1st, 1889. The Classes prepare for Professions, Commerce, and University Degrees in Arts, Science, and Medicine. The Physical, Chemical, Biological, and Engineering Laboratories, and the Weaving Sheds, Dyehouse, and Printing Rooms will be open daily for practical work.

ST. CLARE COLLEGE, WALMER, KENT.

Head Master—The Rev. E. D'AUQUIER, M.A., Clare College, Cambridge, one of the Examiners to the Irish Board of Intermediate Education, late Head Master of South-Eastern College, Ramsgate. The College is situated in a delightful spot, close to the sea. Chapel, Sanatorium, Infirmary, Day-room, Laundry, Gymnasium, Tackshop, Workshop, &c., fourteen acres of well-wooded and beautiful Grounds, Cycle Path, Tennis Courts, &c., Sea Bathing, and Boating.

Inclusive Fees, Eighty Guineas per annum. Exhibitions and Scholarships of 10l., 15l., and 25l. are annually thrown open for competition. Special charge taken of boys whose parents reside abroad.

For further information apply to the HEAD MASTER.

MADRAS COLLEGE, ST. ANDREWS, N.B.

Chairman of the Governing Body.

Principal DONALDSON, LL.D., St. Andrews University.

Head Master.

JOHN MCKENZIE, M.A.

This School, reorganized under a scheme prepared by the Educational Endowments Commissioners, will provide a complete HIGH SCHOOL EDUCATION in all departments for both BOYS and GIRLS.

There will be two sides—A Classical, in which Pupils will be Prepared for the University and other Public Examinations; and a Modern, giving a Theoretical and Practical Training for Commercial and Scientific Pursuits.

Pupils will be Prepared for the Leaving Certificate Examinations of the Scotch Education Department, and Girls also for the University Local and L.I.A. Examinations, and the School will be inspected under the Scotch Education Department.

The Fees range from 5s. to 40s. per Quarter. There are School and University Bursaries in connexion with the Institution. The Session Opens on 1st October.

Full information regarding Board and other matters will be got from the Head Master, or from the Secretaries, Messrs. S. & C. S. GRACE, St. Andrews.

HIGHER TECHNICAL AND SCIENCE SCHOOL.

Folkestone (Residential).

THE FIRST TERM BEGINS ON TUESDAY, September 10. Sir Edmund Hay Currie is about to establish a superior School for Gentlemen's Sons who, having completed the earlier part of their general education, require instruction which will fit them for entrance upon any profession requiring special scientific and technical knowledge.

The School will be conducted on the lines of the best public Schools, excepting that those subjects to which most attention will be given will be scientific and technical rather than general and classical, and the services are being secured of the very best teachers in their several departments as Resident and as Visiting Masters.

Modern Languages will be thoroughly taught. In the matter of home comforts and personal well-being, the pupils (who must be at least 13 years of age) will receive exceptional advantages, and Sir Edmund and Lady Currie will reside in the house with the boys.

Folkestone is well known as a most charming health resort, and the buildings, which are just completed, are perfect in all their sanitary arrangements and detail.

The Laboratories, Schools, and Gymnasium, each of the most approved planning and fitting, are close to the houses of residence.

Besides the courses applicable to pupils who intend adopting professional in this country, a special course will be set for those who may intend entering upon the business of life in the Colonies or abroad, and other courses will be arranged for to suit the special need of pupils as required.

The first of the houses will be open for the reception of pupils after the Summer Vacation on TUESDAY, September 10.

For prospectus address Sir EDMUND HAY CURRIE, Folkestone.

NOTE.—Pupils will be received at the above School up to SEPTEMBER 30.

Fee 100l. per annum inclusive.

THE MASON COLLEGE, BIRMINGHAM.

SESSION 1889-90.

FACULTIES OF ARTS AND SCIENCE.

THE NEXT SESSION COMMENCES ON TUESDAY, October 1st, 1889. A Syllabus, containing full information as to the various Courses of Instruction, Lecture Days and Hours, Fees, Scholarships, &c., is published by Messrs. Cornish, New-street, Birmingham, price 6d.; by post, 7d.

Further particulars may be obtained on application to the Secretary, at the College.

GRO. H. MORLEY, Secretary.

KING'S COLLEGE, LONDON.—The several

DEPARTMENTS will OPEN on the following dates:—

Department of Theology.....	On Thursday, Oct. 3rd,
Department of General Literature.....	but New Students
Department of Science.....	admitted on Tues-
Department of Engineering.....	day, Oct. 1st.
Department of Medicine.....	Tuesday, Oct. 1st.
Department of Evening Classes.....	Monday, Oct. 7th.
	Wednesday, Sept. 15th,
	but New Pupils ad-
	mitted on Tuesday,
	Sept. 17th.

The Prospectus of any Department may be obtained by application to the Offices, or by letter addressed to

J. W. CUNNINGHAM, Secretary.

UNIVERSITY COLLEGE, LONDON.

THE SESSION OF THE FACULTY OF MEDICINE will commence on OCTOBER 1st. Introductory Lecture at 4 p.m., by Mr. R. J. GODLEE, M.S. B.A. F.R.C.S.

The Examinations for the ENTRANCE EXHIBITIONS will commence on SEPTEMBER 24. Scholarships, Exhibitions, and Prizes of the value of 800l. are awarded annually.

In University College Hospital about 3,000 In-Patients and 35,000 Out-Patients are treated during the year. Thirty-six appointments, eighteen being vacant, as House Surgeon, House Physician, Obstetric Assistant, &c., are filled up by competition during the year, and these, as well as all Clerkships and Dresserships, are open to Students of the Hospital without extra fee.

Prospectuses, with full information as to Classes, Prizes, &c., may be obtained from the College, Gower-street, W.C.

JOHN WILLIAMS, M.D., Dean.

J. M. HORNBURGH, M.A., Secretary.

QUEEN'S COLLEGE, BELFAST.

SESSION 1889-90 will OPEN on TUESDAY, October 15, and the Supplemental, Matriculation, and Scholarship Examinations will be proceeded with on the dates laid down in the College Calendar.

THE LECTURES in ARTS, MEDICINE, and ENGINEERING will commence on TUESDAY, October 22; and the LAW LECTURES on DECEMBER 3.

THE SUMMER MEDICAL CLASSES will commence on MAY 1, except Botany, which will begin on April 1.

The following Scholarships will be Open to Competition at the Commencement of the Session, under the conditions laid down in the College Calendar. Junior Scholars are exempted from one-half of the Class Fees for the Courses prescribed to Students of their faculty and standing (Honour Courses excepted) during the Term of Scholarship:—

JUNIOR SCHOLARSHIPS.

FACULTY OF ARTS.—Annual Value, 24l.

Fifteen are awarded for proficiency in Literature, viz., Five open to Students of the First Year; Five of the Second Year; Five of the Third Year.

Fifteen are awarded for proficiency in Science, viz., Five open to Students of the First Year; Five of the Second Year; Five of the Third Year.

There is no Examination for the Scholarships in Literature and Science of the Third Year; they are held by the Scholars of the Second Year of the previous Session, under such regulations as the Council may prescribe.

SCHOOL OF ENGINEERING.—Annual Value, 20l.

Two open to Students of the First Year; Two of the Second Year; One of the Third Year.

FACULTY OF MEDICINE.—Annual Value, 25l.

Two open to Students of the First Year; Two of the Second Year; Two of the Third Year; Two of the Fourth Year.

FACULTY OF LAW.—Annual Value, 20l.

One open to Students of the First Year; One of the Second Year; One of the Third Year.

SENIOR SCHOLARSHIPS.—Annual Value, 40l.

Eight open to Matriculated Students under the conditions laid down in the Calendar.

ENDOWMENT SCHOLARSHIPS.

1. A Sullivan Scholarship, of the annual value of about 40l., tenable for three years.

2. A Sir Hercules Pakenham Scholarship of the annual value of about 25l., tenable for two years.

3. A Porter Scholarship, of the annual value of 50l., tenable for two years.

4. A Dunville Studentship, tenable for two years, of the value of 45l. for the first year and 100l. for the second year.

5. An Andrews Studentship, of the aggregate value of about 120l. The Exhibition connected with the Royal Academic Institution will be awarded at the same time.

The College Classes embrace the branches of instruction required for admission to the Civil and Military Services, and for the Indian and public competitive Examinations. For further information see the 'Belfast Queen's College Calendar' for 1889-90, or apply, personally or by letter, to the Registrar of the College.

By order of the President,

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Subjects.	Professors.
GREEK	W. Rhys Roberts, M.A., late Fellow of King's College, Cambridge.
LATIN	E. V. Arnold, M.A., late Fellow of Trinity College, Cambridge.
FRENCH and GERMAN	Frederic Spencer, B.A. (Camb. and London), Ph.D. (Leipzig).
ENGLISH	The Principal.
PHILOSOPHY	Henry Jones, M.A., late Fellow of King's College, Cambridge.
MATHEMATICS	G. B. Mathews, M.A., Clerk of St. John's College, Cambridge.
WELSH	Lecturer—J. Morris Jones, B.A., late Scholar of Jesus College, Oxford.
	II. Science.
PHYSICS	Andrew Gray, M.A. F.R.S.E.
CHEMISTRY	J. J. Dobble, M.A. D.Sc., late Fellow of Glasgow University.
BIOLOGY	R. W. Fairbairn, M.A. (Camb.) B.Sc. (Lond.), late Scholar of St. John's College, Cambridge.

THE NEXT SESSION OPENS ON OCTOBER 1st, 1889. Inclusive Tuition Fee, 10l. a year. Registration Fee, 1l. Laboratory Fees additional, on the scale of 1l. 6s. per term for six hours a week. The College possesses extensive and well-equipped Laboratories in Physics, Chemistry, and Biology.

The College Courses include the Subjects for Degrees of London University in Arts and Science. The Chemistry and Botany Courses are recognized for Medical Graduation in the Universities of Edinburgh and Glasgow, and Students can make one Annum Medicus at this College. The Science Courses are recognized for three years of the three years' degree course of the University of Edinburgh.

Arrangements are being made for the opening of an Agricultural Department next Session.

The average cost of living (including College tuition fees) at Bangor for the Session (33 weeks) is from 30l. to 40l. A list of registered Lodging-Houses is kept at the College. A Hall of Residence for Women was opened in October, 1888. For detailed information as to Courses, Entrance and other Scholarships, &c., apply to the Registrar.

Bangor, June 1, 1889. W. CADWALADR DAVIES.

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N.B.—The College Courses include not only the subjects required for the Oxford Higher Examinations for Women, and the Cambridge Higher Local Examinations.

THE MIDDLESEX HOSPITAL MEDICAL SCHOOL.

THE WINTER SESSION, 1889-90, will commence on TUESDAY, October 1st, when the Entrance Prizes will be distributed. The Right Hon. LORD SANDHURST, and an Introductory Address will be delivered by J. BLAND SUTTON, Esq. F.R.C.S.

Two Entrance Scholarships (value 100l. and 60l.) will be open for competition on September 25th and 27th.

The School Buildings have been recently enlarged, comprising new Theatre, Library, Physiological Laboratory, Materia Medica Museum, Students' Room, and Lecture Room. Besides Scholarships and Prizes there are annually sixteen Resident Hospital Appointments open to Students.

The Composition Fee for the whole Medical Curriculum is 100l. Special provision is made for Dental Students and for Candidates for the Preliminary Scientific (M.B.) Examination.

The Residential College adjoins the Hospital, and provides accommodation for Thirty Students and a resident Warden.

Prospectuses and all particulars may be obtained from the Resident Medical Officer at the Hospital, or from

A. PEARCE GOULD, Dean.

ST. GEORGE'S HOSPITAL MEDICAL SCHOOL, Hyde Park Corner, S.W.

THE WINTER SESSION will commence on TUESDAY, October 1, when an Introductory Address will be delivered by Dr. T. CLIFFORD ALLBUTT, F.R.S., at 4 p.m.

The following Entrance Scholarships will be offered for competition in OCTOBER:—

1. A Scholarship, value 125l., for the Sons of Medical Men who have entered the School as *bond fide* first-year Students during the current year.

2. Two Scholarships, each of 50l., open to all Students commencing their studies.

3. A Scholarship, value 90l., open to all Students who have entered the School during the current year, and who have passed the Cambridge 1st M.B. since October, 1888.

4. A Scholarship, value 65l., for Students who, having been signed up for or previously passed the Oxford 1st M.B. or the Cambridge 2nd M.B., have entered the School during the current year.

The following Exhibitions and Prizes are also open to Students:—The William Brown 10l. Exhibition; the William Brown 40l. Exhibition; the Brackenbury Prize in Medicine, value 32l.; the Brackenbury Prize in Surgery, value 32l.; the Pollock Prize in Physiology, value 18l.; the Johnson Prize in Anatomy, value 10l. 10s.; the Treasurer's Prize, value 10l. 10s.; General Proficiency Prizes for first, second, and third year Students of 10l. 10s. each; the Brodie Prize in Surgery; the Acland Prize in Medicine; the Thompson Medal; and Sir Charles Clarke's Prize.

All Hospital appointments, including the two House Physicianships and two House Surgeonships, are awarded as the result of competition, and are open to the Students without additional expense of any kind.

Clerkships and Dresserships and all the minor appointments are given without extra fee. Several paid appointments, including that of Obstetric Assistant, with a salary of 100l. and board and lodging, are awarded yearly upon the recommendation of the Medical School Committee.

The new Physiological Laboratories and Class Rooms are now open.

Prospectuses and fuller details may be obtained by application to

THOMAS WHITHAM, M.B., Dean.

GUY'S HOSPITAL ENTRANCE SCHOLARSHIPS.—Two Open Scholarships in Arts (100 Guineas and 50 Guineas) and Two Open Scholarships in Science (125 Guineas and 50 Guineas) are offered for open competition on WEDNESDAY, September 25th, and the Two Following Days. For further particulars apply to the Dean.

ST. BARTHOLOMEW'S HOSPITAL and COLLEGE.

The WINTER SESSION will begin on TUESDAY, October 1st, 1889. Students can reside in the College within the Hospital walls, subject to the Collegiate regulations. The Hospital comprises a service of 748 Beds (including 70 for Convalescents at Swanley). For further particulars apply, personally or by letter, to the WARDEN of the College, St. Bartholomew's Hospital, E.C.

ST. BARTHOLOMEW'S HOSPITAL and COLLEGE.

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Systematic Courses of Lectures and Laboratory Work in the subjects of the Preliminary Scientific and Intermediate B.Sc. Examinations of the University of London will commence on OCTOBER 1st, and continue till July, 1890.
Fee for the whole Course, 18s. 12s., or 16s. 16s. to Students of the Hospital; or 5s. 5s. each for single subjects.
There is a Special Class for the January Examination.
For further particulars apply to the WARDEN of the College, St. Bartholomew's Hospital, London, E.C.
A Handbook forwarded on application.

ST. BARTHOLOMEW'S HOSPITAL and COLLEGE.

OPEN SCHOLARSHIPS.
Four Scholarships and One Exhibition, respectively worth 150l., 65l., 50l., 50l., and 30l. each, tenable for One Year, will be competed for in September, 1889—viz., One Senior Open Scholarship of the value of 65l. will be awarded to the best candidate (if of sufficient merit) in Physics and Chemistry. One Senior Open Scholarship of the value of 50l. will be awarded to the best candidate (if of sufficient merit) in Biology and Physiology.
Candidates for these Scholarships must be under twenty-five years of age, and must not have entered to the Medical and Surgical Practice of any London Medical School.

One Junior Open Scholarship in Science, value 150l., and One Preliminary Scientific Exhibition, value 50l., will be awarded to the best candidates under twenty years of age (if of sufficient merit) in Physics, Chemistry, Botany, and Biology. The questions for the Scholarship of 150l. will be of about the range required for Honours in the London University Preliminary Scientific Examination, and those for the Preliminary Scientific Exhibition will be of about the range of the Pass questions in that examination. The Jefferson Exhibition, value 25l., will be competed for at the same time. The subjects of examination are Latin, Mathematics, and any two of the three following Languages—Greek, French, and German.

The Classical subjects are those of the London University Matriculation Examination of July, 1889.
The successful Candidates in all these Scholarships will be required to enter to the full course at St. Bartholomew's Hospital in the October succeeding the Examination. The Examination for these Scholarships will be held on September 25th, 1889.
For particulars application may be made, personally or by letter, to the WARDEN of the College, St. Bartholomew's Hospital, E.C.

ST. MARY'S HOSPITAL MEDICAL SCHOOL, Paddington, W.

The WINTER SESSION begins on OCTOBER 1st, with an INTRODUCTORY ADDRESS by Dr. MAGUIRE, at 4 p.m.
ENTRANCE SCHOLARSHIPS, ONE of 105l., and FIVE of 50 guineas, of which Two are Special Open to Students from Oxford and Cambridge, will be awarded by Examination on September 25th and 27th, at 10 a.m.

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The School is replete with all the requisite Laboratories and Appliances for the Study of Anatomy, Physiology, Chemistry, Pathology, Bacteriology, and Hygiene, and the course of Teaching both in the Hospital and the School provides complete preparation for every Examination and Degree.

The Residential College is under the care of the Warden, Dr. Luff.
The Prospectus, to be obtained by application to the School Secretary, contains full information as to the Scholarship Examinations, as to the Annual Prizes and School Scholarships, the Course of Study, and the Special Classes for the Higher University Degrees.

HERBERT W. PAGE, M.A., M.C. Cantab., Dean.

ST. THOMAS'S HOSPITAL MEDICAL SCHOOL, Albert Embankment, London, S.E.

The WINTER SESSION of 1889-90 will OPEN on TUESDAY, October 1st, with an Introductory Address, at 3 p.m., by Mr. William Anderson, F.R.C.S.

Two Entrance Science Scholarships of 125 guineas and 60l. respectively, open to all first-year Students, will be offered for competition. The Examination will be held on the 25th, 26th, and 27th September, and the Subjects will be Chemistry and Physics, with either Botany or Zoology, at the option of Candidates.

Scholarships and Money Prizes of considerable value are awarded at the Semestral Examinations, as also several medals.
Special Classes are held throughout the year for the "Preliminary Scientific" and "Intermediate M.B." Examinations of the University of London.

All Hospital Appointments are open to Students without extra charge. The fees may be paid in one sum or by instalments. Entries may be made separately to Lectures or to Hospital Practice, and special arrangements are made for Students entering in their second or subsequent years; also for Dental Students and for Qualified Practitioners.

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Prospectuses and all particulars may be obtained from the Medical Secretary, Mr. GEORGE RENDLE.

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SATURDAY, SEPTEMBER 7, 1889.

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LITERATURE

Herndon's Lincoln, the True Story of a Great Life, Etiam in Minimis Major. The History and Personal Recollections of Abraham Lincoln. By William H. Herndon, for Twenty Years his Friend and Law Partner, and Jesse William Weik, A.M. 3 vols. (Chicago, New York, and San Francisco, Belford, Clarke & Co.; London, Drane.)

THE title-page of this work is as open to criticism as any other part of it, but we content ourselves with transcribing what is printed thereon. Nor shall we do more than note in passing that the work is dedicated to the men and women of America who have grown up since Lincoln's tragic death.

This is the eighth pretentious life of Abraham Lincoln which has been published. It is not, perhaps, the worst; but it is as unworthy of the subject as any of them. The subject is a splendid one for a biographer, yet the writer who could do justice to it must be a man of great literary skill. We shall gladly welcome such a work and such a writer, but we fear that we shall not soon have the opportunity. Americans have written some excellent works of fiction, and some histories which take rank with the best in our language, but the really great biography from an American pen has yet to be produced. A collection of gossip is not a biography, and the longest biographies are usually as dull as they are big. In biography the art consists in judicious omission and compression. This work, like others of its kind which have appeared in America, is marred by the determination of its authors to print all the tittle-tattle which they could collect. The elder of the two, Mr. Herndon, is disingenuous as well as unskilful.

No reader of Mr. Herndon's preface would suppose that he is telling over again a tale of which the substance has been told already. He states that he is "the personal depository of the larger part of the most valuable *Lincolniana* in existence," and that "the major portion of the materials of the following volumes has been drawn out of this store." He also states:—

"Over twenty years ago I began this book; but an active life at the bar has caused me to

postpone the work of composition, until, now, being somewhat advanced in years, I find myself unable to carry out the undertaking."

Hence he has had the assistance for the last three years of Mr. Jesse W. Weik, whose name appears on the title-page. This is all clear and straightforward; but why should the fact be suppressed that much of the material now published by Mr. Herndon appeared in the 'Life of Lincoln' by Mr. Ward H. Lamon in 1872? Mr. Herndon knows that such a work is in existence, because more than once he gives "Lamon" in a foot-note as his authority for a statement in the text. Now, in the preface to his work, Mr. Lamon writes that, after determining to write a 'Life of Lincoln,' he learned that Mr. Herndon "was similarly engaged." Mr. Lamon adds that early in 1869 Mr. Herndon placed his collection of materials at his disposal, and offered to assist him in dealing with them. The inference to be drawn from Mr. Lamon's preface was that Mr. Herndon had given up his intention of writing the projected work, and did so in his favour. After the lapse of seventeen years Mr. Herndon now reproduces a great deal that has already been printed with his sanction, and omits to mention this in the preface. The omission might be palliated, if not pardoned, were the new work filled with valuable matter which had no place in the older one; but, though there is much petty gossip in the one now published, few important facts are made public for the first time. A specimen of what Mr. Herndon thinks valuable as well as fresh information will show what we mean:—

"On the subject of his ancestry and origin I only remember one time when Mr. Lincoln ever referred to it. It was about 1850, when he and I were driving in his one-horse buggy to the Court in Menard county, Illinois. The suit we were going to try was one in which we were likely, either directly or collaterally, to touch upon the subject of hereditary traits. During the ride he spoke, for the first time in my hearing, of his mother, dwelling on her characteristics, and mentioning or enumerating what qualities he inherited from her. He said, among other things, that she was the illegitimate daughter of Lucy Hanks and a well-bred Virginia farmer or planter; and he argued that from this source came his power of analysis, his logic, his mental activity, his ambition, and all the qualities that distinguished him from the other members and descendants of the Hanks family.....The revelation—painful as it was—called up the recollection of his mother, and, as the buggy jolted over the road, he added ruefully, 'God bless my mother; all that I am or ever hope to be I owe to her,' and immediately lapsed into silence."

At p. 588 of the third volume Mr. Herndon ascribes Lincoln's melancholy in part to his "knowledge of his own obscure and lowly origin." If this were true, then Lincoln would be less admirable a character than he is; but we do not believe that he had any such weakness. Indeed, Mr. Herndon does not hesitate to contradict himself by writing at p. 600 that "Lincoln had no disgusting egotism and no pompous pride, no aristocracy, no haughtiness, and no vanity." How, then, could he be always melancholy at the thought of his obscure origin? The truth is that the melancholy to which Lincoln appears to have been subject is explained by Mr. John T. Stuart, as

quoted by Mr. Herndon: "It was due to his abnormal digestion. His liver failed to work properly." This is a natural and sufficient explanation, and is far more satisfactory than the hypothesis that he was always brooding over his lowly origin.

Much has been written about Lincoln's early days and struggles. Mr. Herndon is at great pains to supplement what has been published with particulars which scarcely merit reproduction. Lincoln is thus depicted in his youth:—

"He was now over six feet high and was growing at a tremendous rate, for he added two inches more before the close of his seventeenth year, thus reaching the limit of his stature. He weighed in the region of a hundred and sixty pounds; was wiry, vigorous, and strong. His feet and hands were large, arms and legs long and in striking contrast with his slender trunk and small head."

Mr. Herndon has succeeded in obtaining from Kate Roby, whom he calls "a pretty miss of fifteen," the following information, which was given thirty-nine years after she and Lincoln were boy and girl together:—

"There was more or less of an attachment between Miss Roby and Abe, although the lady took pains to assure me that they were never in love. She described with self-evident pleasure, however, the delightful experience of an evening's stroll down to the river with him, where they were wont to sit on the bank and watch the moon as it slowly rose over the neighbouring hills. Dangling their youthful feet in the water, they gazed on the pale orb of night, as many a fond pair before them had done and will continue to do until the end of the world."

When Lincoln was really in love he did not dangle his feet in the water and gaze upon the pale orb of night in consort with his sweetheart. The object of his adoration was Anne Rutledge, whom he would have married had she not died from fever in 1835, Lincoln being then twenty-six. Mr. Herndon complains that Lincoln's biographers have not given sufficient heed to the "grand passion" of his life, and he tries to make amends by filling many pages with particulars which are neither valuable nor pertinent. Then we have an equally superfluous account of a love affair with Miss Mary S. Owens, a lady a year his junior, whom he did not marry, and who gave Mr. Herndon as her reason for refusing to become Lincoln's wife that he was deficient "in those little links which make up the chain of woman's happiness." Finally, on the 4th of November, 1842, Lincoln became the husband of Miss Mary Todd, being on that occasion "as pale and trembling as if being driven to the slaughter." Mr. Herndon seems to think it his duty to prove that Lincoln made a great mistake in marrying this lady, and that his married life was a prolonged misery; but the matter is one which he ought to have touched with a light and tender hand, if at all. There may have been many unhappy events in Lincoln's married life, but it is quite possible that rumour has exaggerated facts which, when properly estimated, were comparatively unimportant. As the professed friend of Lincoln for twenty years, Mr. Herndon would have acted with wisdom in displaying reticence in cases where no public advantage would be served by being outspoken. More-

over, many of Mr. Herndon's disparaging statements are based upon gossip or are mere surmises. It may be that Mrs. Lincoln had some failings, and that her temper was as bad as Mr. Herndon represents it to have been, yet it is none the less true that domestic squabbles are not matters of public concern, and that so long as a couple live together it may be assumed that they live harmoniously; when they separate, then the differences between them may be set forth, if it should be necessary to explain the severance of their union. Mr. Herndon speaks of Mary Todd repenting of her marriage with Lincoln, without giving any proof of this allegation. He writes, too:—

"In dealing with Mr. Lincoln's home life perhaps I am revealing an element of his character that has heretofore been kept from the world; but in doing so I feel sure I am treading on no person's toes, for all the actors in this domestic drama are dead, and the world seems ready to hear the facts."

The world is always ready to listen to scandal, but a scandal-monger is none the less a discreditable person. But Mr. Herndon forgets that, even if his story be true in every particular, which is open to doubt, the children of Lincoln are still living, and he might have had some respect for their feelings, even if he were indifferent to the reputation of the departed. We repeat that we know and care nothing about Lincoln's married life; it does not concern us any more than it concerns Mr. Herndon, and we have a reluctance, which he may not share, to pry behind the curtain which veils it. A letter which he quotes from Mrs. Lincoln, written to him in reply to one to her son Robert asking for an interview a few months after her husband's assassination, does not bear out all his statements about her, and it displays a confidence in him which appears to have been misplaced. She wrote as follows:—

"Owing to Robert's absence from Chicago your last letter to him was only shown me last evening. The recollection of my beloved husband's truly affectionate regard for you, and knowledge of your reverence for the best man that ever lived, would of itself cause you to be cherished with the sincerest regard by my sons and myself. In my overwhelming bereavement those who loved my idolized husband aside from disinterested motives are very precious to me and mine. My grief has been so uncontrollable that, in consequence, I have been obliged to bury myself in solitude, knowing that many whom I would see could not fully enter into the state of my feelings. I have been thinking for some time past I would like to see you and have a long conversation..... Please mention this visit to Springfield to no one. It is a most sacred one, as you may suppose, to visit the tomb which contains my all in life—my husband."

At Mr. Herndon's subsequent interview with Mrs. Lincoln she said to him, among other things:—

"As to Mr. Lincoln's nature, he was the kindest man, most tender husband, and loving father in the world. He gave us all unbounded liberty, saying to me always when I asked for anything, 'You know what you want, go and get it,' and never asking if it were necessary. He was very indulgent to his children. He never neglected to praise them for any of their good acts. He often said, 'It is my pleasure that my children are free and happy, and unrestrained by parental tyranny. Love is the chain whereby to bind a child to its parents.'..... Some of the newspaper attacks on him gave him great pain. I some-

times read them to him, but he would beg me to desist, saying, 'I have enough to bear now, but yet I care nothing for them. If I'm right I'll live, and if wrong I'll die anyhow; so let them fight at me unrestrained.' My playful response would be, 'The way to learn is to hear both sides.' I once assured him Chase and certain others who were scheming to supplant him ought to be restrained in their evil designs. 'Do good to them who hate you,' was his generous answer, 'and turn their ill-will into friendship.' I often told Mr. Lincoln that God would not let any harm come of him. We had passed through four long years—terrible and bloody years—unscathed, and I believed we would be released from all danger. He gradually grew into that belief himself, and the old gloomy notion of his unavoidable taking-off was becoming dimmer as time passed away. Cheerfulness merged into joyfulness. The skies cleared, the end of the war rose dimly into view when the great blow came and shut him out for ever."

In explanation of the reference in the last part of the above extract, we may state that, before becoming President, Lincoln repeatedly said to Mr. Herndon, "I am sure I shall meet with some terrible end." The statement made by Mrs. Lincoln is among the most interesting passages in this work. Another taken from a letter by Mr. John Hay, one of his secretaries when President, is not less interesting, though the bad taste of the concluding words cannot be too strongly condemned:—

"Lincoln went to bed ordinarily from ten to eleven o'clock, unless he happened to be kept up by important news, in which case he would frequently remain at the War Department till one or two. He rose early. When he lived in the country at the Soldiers' Home he would be up and dressed, eat his breakfast (which was extremely frugal, an egg, a piece of toast, coffee, &c.), and ride into Washington, all before eight o'clock. In the winter, at the White House, he was not quite so early. He did not sleep well, but spent a good while in bed..... He was extremely unmethodical; it was a four years' struggle on Nicolay's part and mine to get him to adopt some systematic rules. He would break through every regulation as fast as it was made. Anything that kept the people away from him he disapproved, although they nearly annoyed the life out of him by unreasonable complaints and requests. He wrote very few letters, and did not read one in fifty that he received..... He was very abstemious—ate less than any man I know. He drank nothing but water, not from principle but because he did not like wine or spirits. Once, in rather dark days early in the war, a temperance committee came to him and said that the reason we did not win was because our army drank so much whiskey as to bring the curse of the Lord upon them. He said it was rather unfair on the part of the aforesaid curse, as the other side drank more and worse whiskey than ours did. He read very little. He scarcely looked into a newspaper unless I called his attention to an article on some special subject. He frequently said, 'I know more about it than any of them.' It is absurd to call him a modest man. No great man was ever modest. It was his intellectual arrogance and unconscious assumption of superiority that men like Chase and Sumner never could forgive. I believe that Lincoln is well understood by the people; but there is a patent-leather, kid-glove set who know no more of him than an owl does of a comet blazing into its blinking eyes. Their estimates of him are in many cases disgraceful exhibitions of ignorance and prejudice. Their effeminate natures shrink instinctively from the contact of a great reality like Lincoln's character. I consider Lincoln's republicanism incarnate—with all its faults and all its virtues. As, in spite of some rudeness, republicanism is the sole hope

of a sick world, so Lincoln, with all his foibles, is the greatest character since Christ."

We think that Lincoln has been as greatly injured by unintelligent praise as by stupid censure. It is easier to pile superlatives upon each other than to pronounce a just eulogium. Mr. Herndon has failed as egregiously as many of his countrymen in setting forth the real greatness of Lincoln, and he has written much sheer nonsense under the impression that he was doing justice to him. The following is a sample of what we mean:—

"I repeat that Lincoln read less and thought more than any man of his standing in America, if not in the world. He possessed originality and power of thought in an eminent degree. Besides his well-established reputation for caution he was concentrated in his thoughts and had great continuity of reflection."

We took exception at the outset both to the spirit and plan of the work. Mr. Herndon is prepared for adverse criticism, and at p. 437 of the third volume he gives in a footnote his "vindication in advance for telling the truth." This vindication consists of a statement made to him by Lincoln on the subject of biography, and Lincoln's words well deserve quotation. They were uttered after glancing through a life of Edmund Burke:—

"Biographies as generally written are not only misleading, but false. The author of this life of Burke makes a wonderful hero out of his subject. He magnifies his perfections—if he had any—and suppresses his imperfections. He is so faithful in his zeal and so lavish in his praise of his every act that one is almost driven to believe that Burke never made a mistake or a failure in his life. I've wondered why book-publishers and merchants don't have blank biographies on their shelves, always ready for an emergency, so that, if a man happens to die, his heirs or his friends, if they wish to perpetuate his memory, can purchase one already written, but with blanks. These blanks they can at their pleasure fill up with rosy sentences full of high-sounding praise. In most cases they commemorate a lie, and cheat posterity out of the truth. History is not history unless it is the truth."

We entirely agree with Lincoln's remarks, which Mr. Herndon has evidently misunderstood. To rake together all the scandal and gossip that can be collected about a great man and to print it is not to write the truth about him. It is as a scandal-monger that Mr. Herndon has distinguished himself. He appears to be quite unconscious of his own failing. Happily the fame of Lincoln will outlive the worst mistakes of any biographer. The biographer who shall do him justice may find some material in these three volumes which he will turn to better account than Mr. Herndon has done.

Ambassade en Turquie de Jean de Gontaut Biron, Baron de Salignac. Edited by the Comte Théodore de Gontaut Biron. (Paris, Honoré Champion and Alphonse Picard.)

THE present collection of the correspondence of Baron de Salignac with Henri IV., in which are incorporated various documents connected with the Baron's mission, forms a sequel to the life of the Baron de Salignac previously published by Comte Théodore de Gontaut Biron. High praise is due to the editor for the ability and carefulness with which he has edited and annotated the letters in spite of the considerable difficulties which stood in his way, the original orthography

of the king's secretaries who transcribed the Baron de Salignac's missives (which were almost always written in cipher) having been so fanciful that, he tells us in the preface, he found them not only at times hard to read, but difficult to interpret. He has, however, rightly kept to the text of the original documents, here and there giving an explanation where the sense did not appear to be sufficiently clear. The result is that we have before us a curious and highly interesting series of letters, fully worth perusal by the student as well of historical and literary curiosities as of character. In the period covered by this correspondence the war between Turkey and Persia was continued, almost-uniformly to the disadvantage of the former, but never sufficiently so to afford a risk of the Persian armies striking at any vital part of the Ottoman dominions. The war between Austria and the Porte, which had been languishing on in frontier raids of one upon the other, was brought to a temporary close by the Peace of Sitvatorok, by which no change of importance was made in the territorial possessions of either party. Russia was torn by the internal dissensions attendant upon the advents of the first and second False Demetrius, and by the quarrels between Poland and Sweden transferred to its soil. The Empire, convulsed with religious conflicts and the quarrels of Rudolf II. and Mathias, seemed to be on the brink of crumbling to pieces. The great war meditated by Henri IV., and nearly precipitated by the affair of the succession of Cleves and Juliers, was only averted by the assassin Ravallac. England was playing no part in Europe, but was occupied with the commencement of that struggle against "Divine Right" which ended in the downfall of the Stuarts. Christendom was divided against itself; continually the good Baron de Salignac laments over this fact, and regrets that the glory of God cannot be shown by a final crusade headed by Henri IV., for the state of the Turkish Empire is such that it would be incapable of resistance to a formidable attack. "De toutes les parts," he writes in June, 1606, "les affaires de cest Empire vont en déclinant; et peu de secousses en avanceront bien la ruine. De vray, la facilité, l'utilité, et la gloire de ceste entreprise me faict estonner de ne voir autre chose."

And again in July, 1608:—

"On attend icy une grande ambassade de l'archiduc Mathias; et s'y jouissent-on beaucoup de ces divisions qui font honte à la Chrestienté; ainsy par force on leur fera faire leurs affaires, si minées ces mois passés, que l'espérance de les pouvoir remettre en estoit perdue."

Indeed, by no means the least interesting picture left on the mind after the perusal of these letters is that of the apparently hopeless disorder and weakness of Turkey at the time. We read how rebels in Asia Minor rise, defeat the imperial troops sent against them, when, indeed, these have not deserted their leaders or refused to fight, destroy Angora, and advance as far as Broussa, which they hold in defiance of the Sultan for months; how a certain Ali Zemboulut rises in Syria, and holds his own from March, 1606, to December, 1607; how the African provinces are so disaffected that they take no notice of the Sultan's orders;

how Ferad Pasha, sent against Persia in 1606, finds his army so dwindle away that "il n'ose hazarder d'aller plus outre, ny de tourner en arrière"; how the finances are in so poor a condition that the Sultan does not know where to look to find money to pay his troops. "Je puis assurer vostre majesté," writes De Salignac in January, 1608,

"que l'alarme qu'a donnée ce rebelle Calender Ogly m'a fait cognoistre cest Empire estre en un estat qu'il n'y a rien si aisé au monde que de la ruiner, et oseray dire, conquérir; car avec toutes les rigueurs et toutes les diligences dont ilz ont usé, ilz ne peuvent mettre ensemble hommes qui puissent faire rien qui vaille, ny qui se puissent opposer à quelque médiocre force."

It is interesting, by the way, to note the similarity of the observations of another eye-witness of the decadence of Ottoman power fourteen years later. Sir Thomas Roe sums up the state of Turkey in 1622 as having "become like an old body, crazed through many vices, which remain when the youth and strength is decayed," and prophesies the speedy dissolution of the empire, which nevertheless still endures, in the same state, more than two centuries and a half later.

But in spite of the tempting pictures of easy conquest held forth by his ambassador, Henri IV. never showed the slightest sign of an inclination to follow his suggestions. Where he does not pass them by in complete silence, he merely expresses surprise that the Emperor does not manage to patch up internal differences and take advantage of the specially favourable conditions which God has placed before him for crushing his Turkish enemies, or that the Persian monarch does not follow up his victories more decisively. This fact is sufficient, as pointed out by the editor in his preface, to throw considerable doubt on the generally accepted idea, based on the assertions of the great Duc de Sully in his 'Mémoires,' that the last act in the "great design" of Henri IV., had he lived to fulfil it, would have been to lead a great coalition of Christendom to a new crusade, and drive back into Asia those barbarians who had for so long been the terror of Europe. On the contrary, it seems to be clear from this correspondence that Henri IV. was left quite unmoved by the idea of the vast project which inflamed the imagination, and whose non-execution, when conditions were so propitious, cast bitterness into the Christian soul, of his ambassador.

Coming now to the consideration of the principal affairs treated by the Baron de Salignac, who rendered a most circumstantial account of all the details of his mission, we find that these were the reconstruction of the Bastion de France in Tunis, demolished by pirates; the establishment of a Jesuit mission in Constantinople; negotiations for the setting at liberty of Frenchmen and Knights of Malta captured at sea and sent to the galleys; negotiations to stop the depredations of Tunisian and Algerian corsairs upon Marseilles traders; the annulment of capitulations obtained by the English ambassador in contravention of those previously granted to France; and the intercession of De Salignac with his own court in favour of the Moors of Granada driven from Spain. What must principally strike the reader of this correspondence, in each and all of the

affairs above enumerated, and, indeed, in every dealing of the Baron de Salignac with either the Turkish viziers and pashas or his own colleagues, is his singularly dignified and firm attitude, his tenacity of purpose and force of will, his probity of character and uprightness, and above all his profound belief in the power and majesty of France and the greatness of his king. At a time when the Turks were still looked upon in Europe as a mighty power, and when it was their custom to treat ambassadors of foreign rulers with the scantest ceremony, we find De Salignac insisting upon being treated as at least an equal, and, indeed, at times making use of language to the Sultan's ministers which forcibly recalls Lord Stratford de Redcliffe to the mind. Take, for instance, the occasion of the Grand Vizier, Dervish Pasha, having, in a fit of passion and with no excuse for the assault, beaten two French gentlemen staying temporarily at Constantinople. M. de Salignac immediately sent his dragoman to demand reparation, but received in answer an intimation that if the gentlemen in question had not been Frenchmen the Grand Vizier would have beaten them much more severely, and a request that the ambassador would not only himself continue their chastisement, but would cut off the head of his dragoman for having used insolent language to him (the Grand Vizier). "Je luy fis dire," writes M. de Salignac,

"que les offences ne se réparoient pas l'une par l'autre; que je ne vois point que les gentilshommes eussent failli, et que malheureusement pouvois-je croire que Olivier [the dragoman] eust parlé outre ce que je luy avois ordonné; que s'il n'a passé outre, il n'a fait que son devoir; et qu'il ne devoit pas pour cela se plaindre de luy, mais de moi seulement qui l'avoit ordonné, qui diray tousjours, quand il voudra, la charge que je luy ai donnée; que l'offence par luy faite à ces gentilshommes rompoit toutes nos capitulations et la liberté de demeurer icy; que mon Roy estoit si grand qu'ilz devoient tenir à l'honneur la résidence ordinaire que Sa Majesté faisoit faire en ceste Porte d'un Ambassadeur; que s'il ne le faisoient Sa dite Majesté ne voudroit pas qu'il y demeurast.....et que l'amitié que je luy [the Grand Vizier] avois autrefois promis me faisoit prendre ceste patience et ne recourir pas à d'autres remèdes, qui possible méneraient sa ruine, que j'en avois assez de moyens si je voulois."

The Grand Vizier remained recalcitrant for some time, but M. de Salignac stood "firm in his resolutions," and the end of it was that the first minister of the mighty Grand Turk summoned the two French gentlemen to his presence, and, under the eyes of the ambassador, humbly apologized to them for his rudeness. What a striking contrast this presents to the treatment to which was subjected a Hungarian ambassador bringing costly gifts to the Sultan after the signature of the Peace of Sitvatorok! In spite of the treaty specially renouncing all tribute, the Turks insisted upon regarding the gifts as tribute; and on the arrival of the ambassador, who, Bordier tells us, was "un homme véritablement de très belle apparence, ne ressentant en rien l'Allemand," they put him under a strong guard of soldiers, who roughly shut his door in the faces of any visitors they did not wish him to see, amongst them the English ambassador. Both the English and Hungarian ambassadors bitterly complained of

this discourteous treatment, but no notice whatever was taken of their complaints. The English ambassador on another occasion, when he demanded reparation of injury done to English merchants, was informed by the Grand Vizier that he was

"meschant, trompeur, desloial, et dict qu'il s'en allast au diable, et qu'il [the Grand Vizier] ne scavoit qui le retenoit qu'il ne luy fist trancher la teste; qu'il scavoit bien qu'il estoit un Polaque, bastard, homme de néant, qui par diverses tromperies estoit venu où il est"; and never a word of satisfaction more than that did he get.

This English ambassador and his proceedings were a source of great irritation and anger to M. de Salignac, who uses the hardest words about him in his letters to Henri IV., and repeatedly begs the latter to obtain his recall by the King of England. If ever the request was made, James I. was far too occupied with his "kingcraft" to take any notice of it. To such a pitch of annoyance was M. de Salignac roused by the continued, and sometimes successful, efforts of Thomas Glauwer to obtain from the Porte the right for Dutch and Flemish vessels to trade under the English flag, whereas previous capitulations enacted that all foreign vessels should trade under the French flag, that at one time he was on the point of challenging him to a duel. And, indeed, the Englishman seems to have fully exemplified De Salignac's dictum to the Venetian ambassador in another dispute, during which the latter insisted that one of his consuls could not be a liar because he was a Venetian gentleman and elected by the Senate: "Je luy dis que cela ne concluyt pas, et qu'il y avoyt force gentils hommes qui ne disoyent pas toujours vray." Thomas Glauwer went so far astray from the truth that he declared Holland and Flanders to be dependencies of England, and that James I. was ready to send twenty ships of war to assist the Turks in clearing the seas of the Duke of Tuscany's ships—to the intense disgust of De Salignac, who knew one to be as complete an invention as the other; "ces gens," he declared, referring to the English—and many Frenchmen still have the same idea—"cherchent d'empiéter toujours quelque avantage." But he was ready with a counter-move to every move of Glauwer's, and finally beat him out of the field. It is characteristic of him that when he had obtained his way he shared one-half of the dues levied on foreign ships trading under the French flag with his old adversary.

By the great personal influence which he established, and by his unrelenting energy and tenacity of purpose, he was able to carry to a successful conclusion during these five years, 1605 to 1610, all of the affairs mentioned above—besides other minor matters, such as obtaining permission to establish a coral fishery in Algiers—except one; and doubtless if this one, the safe conduct of the Moors of Granada through France, had depended upon the Turkish and not the French Government, he would have succeeded in that also. Indeed, it may be said that in every case he succeeded in spite, not only of the corruption and bad faith of the Turks, but of the continued neglect of his entreaties and advice by the king and his councillors.

One of the greatest difficulties with which he had to contend in counteracting the many intrigues of the English ambassador, who was clearly a very active agent, was the influence of a certain Mustapha Aga, who made common cause with the latter. This man had been sent in 1606 with M. de Brèves (De Salignac's predecessor) to North Africa in order to aid him in his mission; but M. de Brèves was dissatisfied with the services rendered by him. Mustapha Aga, on leaving M. de Brèves, goes to Marseilles, where he receives bad treatment, of which he writes bitter complaints. Foreseeing the harm he may do, De Salignac begs the king to invite him to his court and treat him well; he warns his Majesty that Mustapha Aga is going to England, where he is certain to be well received, and that unless he is pacified in Paris he will on his return to Constantinople do his best to ruin French interests. Not only was no notice taken of De Salignac's request, but Mustapha Aga was slighted by the king, which resulted in endless trouble. He returned to Constantinople in May, 1608. A year later De Salignac implores the king to set free some Turks chained in the French galleys: "Nous en avons besoins, ne pouvant dire de combien de malicieus artifices se sert cest Ambassadeur d'Angleterre et combien il est aydé de ce malheureux Mustafa Aga." The Aga more than once obtains the violation of the French capitulations in favour of the English; he is never tired of making malevolent suggestions as to the perfidy of the French in the North African business, and, having much influence, his suggestions carry weight. In April, 1610, De Salignac sends a special Turkish messenger to the French court with a letter concerning the Moors of Granada.

"Celuy qui apporte la lettre sur ce sujet à Votre Majesté est bon homme et estoit bien affectionné lorsqu'il partit," he writes. "Il seroit bien meilleur qu'il ne revint jamais que s'il revenoit changé d'humeur comme ce Mustafa Aga qui espie toutes les occasions qu'il peult de nuire, et le fait autant qu'il peult."

Equally unfortunate was the failure of De Salignac to induce the French court to afford a safe conduct to the Moors of Granada through French territory. In spite of all his arguments and entreaties, and a personal letter of Henri IV. to the Sultan, no steps were taken to ensure their proper treatment, so that, after being cruelly used and despoiled on French soil, they were sent back as prisoners to Spain. The indignation of De Salignac is justly roused, and he writes on the subject in lofty and straightforward language to the Queen Regent (the occurrence took place shortly after the assassination of the king):—

"Madame, depuis mes dernières du 17^e du présent, il est venu icy de très grandes plaintes de ces pauvres gens que l'on a chassés d'Espagne, qui passant en France et s'assurant y trouver toute sécurité, selon l'intention qu'ils sont assurés que en avoit la fene Majesté, au contraire y ont receu de merveilles dommages et outrages..... Si le centiesme de ce qu'ils disent est vray, leurs plaintes sont très justes, dignes de compassion et de remèdes..... Entremestant les occasions qu'ils [the Turks] nous donnent de nous douloir, [je] leur bien fait veoir que cela pourroit bien estre la cause du malheur de ces pauvres gens. Ils promettent assez; mais quoy qu'ils fassent, Madame, si ne puis-je m'empescher

de dire à V. Majesté que les outrages et pilleries que l'on fait à ces pauvres Mores est un brigandage si cruel et horrible, qu'il n'y a prétexte capable d'en excuser d'en faire faire justice. Et ceste licence ne s'arresteroit pas là et ouvreroit le chemin à mille meschans desseings que la punition arrestera. Ce n'est ni pour l'amour des Mores, ny pour ces gens cy [Turks] qu'il me semble très nécessaire d'y pourveoir, c'est à votre occasion principalement, Madame, et pour l'honneur de la justice du Royaulme si uny à la Royauté."

On a previous occasion this high-minded ambassador had not hesitated to use equally direct and forcible language in the time of Henri IV. himself. He continually deprecated the fitting out of corsairs and privateers at Marseilles as a retaliation on the North Africans, and the service of Frenchmen on board the privateers of the Grand Duke of Tuscany; he begged the king to put a stop to it, but to no effect. "Si vous n'y prenez garde," he writes to M. de Puyssieux,

"il se fera de Marseille une retraicte de corsaires: il y faudra remédier s'il vous plaist: le moyen sera, que si on juge qu'il y faille des vaisseaux armés contre les insolences de ceus de Barbarie, on sache qui les commandera; et qu'ils [the commanders] sachent à qui il faut faire mal, et à qui non; et qu'ils puissent en respondre. Ce dernier [moyen] sera autant honorable bien exercé, que l'autre misérable."

At the same time M. de Salignac's diplomatic subtleness was such that the neglect of his counsel was not unfrequently neutralized by his ingenuity. In this very matter, for instance, he informs the Turks that the king had expressly commanded him to get all Frenchmen serving with corsairs hanged, and he continually presses them to hand a few over to him in order that he may hang them himself, "well knowing," he observes slyly, "that the Turks have too great a liking for Christian slaves, and want them too much, to give them up"; and he answers complaints, as he quaintly says, with "ung bon roole" of complaints on his side.

It is pathetic to see that, in spite of all his faithful services and affectionate loyalty, M. de Salignac was left not only unrewarded, but so terribly out of pocket by the non-repayment of his expenditure in the king's service that after his death his brother Carla had to implore Marie de Médici to refund at least sufficient to enable his wife and five children to be kept from a state of utter poverty. In almost every other letter to the king De Salignac, in a dignified and uncomplaining manner, had reminded his majesty of his heavy expenses and his want of means; to the day of his death he never seems to have received a reply. He was left not only to work against difficulties and neglect, but to spend much and receive scarcely anything in a country where, in his own words, "c'est la coustume ordinaire de ceste Porte; on n'y fait nul affaire sans donner." "Pour rien on ne fait rien." At one time, indeed, he had to defend himself against hostile representations made against him to the king. These he repelled with great dignity, and wrote to his royal master:—

"Tout ce que tout le monde pourroit faire ne diminuera jamais l'affection très humble que j'ay à votre service, que j'ose dire assurément n'avoir point de pareille et qui, Dieu aydant, ne recevra jamais diminution pour occasion que ce soit."

It was the literal truth; no more loyal and

devoted a servant could be wished for by a king.

His end followed close upon that of the master he loved so well, and he takes leave of the Queen Regent, who would have done well to follow his advice and banish irresolution in government, and of the young king, in most touching letters, in which he says that destiny

"ne vult pas que je survive plus de beaucoup au feu Roy mon bon maître.....Possible qu'ainsy que je le juge, l'amour qu'il luy pleust de me monstret tandis qu'il fust ça bas, continue-il encores en luy en ces lieux bienheureux où il pleut à Dieu de l'appeller, et que là il pryse sa divine bonté de vouloir me retirer des misères de ça bas et que je lui alle tenir compagne."

He commends his brother and children to them, and before the letters left Constantinople he breathed his last.

In addition to the excellent explanatory and historical notes with which this interesting correspondence is furnished, a good index and valuable analytical table are appended to it. The printing and general get-up of the volume are very good.

It is interesting to observe that the name of De Gontaut Biron is still honourably known in the French diplomatic service, the Vicomte de Gontaut Biron, whose nephew is the editor of the present volume, having been ambassador at Berlin from 1873 to 1877.

Popular Poets of the Period. Edited by F. A. H. Eyles. (Griffith, Farran & Co.)

IF Mr. Eyles will kindly tell us who are the "popular poets" of our time, we will condone certain sins in his anthology—certain sins of omission and of commission which will bear a good deal of condoning. Often have we tried and failed to find an answer to this very question, "Who are in any true sense the popular poets of England?"—an answer that should be at once comforting to the poets and yet not too unflattering to their "popular" patrons. But editors rush in where critics fear to tread. Not that we would for the world be rude to Mr. Eyles and his colleagues in this volume. Their politeness to the reviewing fraternity cannot but strike home to the critical heart, the most tender organ known throughout the entire animal kingdom. For instance, one of them assures the world that Lord Tennyson's wide "popularity is only to be accounted for by force of publicity, and the power of the 'classes' to command the organs of opinion." In other words, this popularity is of our bestowing—it is the result of a long and benevolent system of log-rolling on the part of Lord Tennyson's reviewers from the appearance of the priceless Louth volume down to his latest issue. Without, however, confessing to the soft impeachment of this ambidextrous compliment—a compliment to our gentility as belonging to Grub Street no longer, but to the "classes," whatever the classes may be, and also to that omnipotence of the reviewer's art upon which our modesty has always forbidden us to dwell—without claiming to have made the popularity of 'The May Queen' and 'The Lord of Burleigh,' we, the reviewers, may still feel obliged, even in face of Lord Tennyson's work, to repeat

the question, "Who are really in any true sense the popular poets of England?"

The great poets of our time we know well enough; Tennyson, Browning, Swinburne, and William Morris—these are the names they bear. And in any other country than England the qualities of high artistic distinction which make great such poets as these would make them "popular" too. For instance, that inborn artistic sentence which enables the Tuscan peasant to improvise with such marvellous grace his *stornelli*, his *rispetti* and *folletti*, enables him also to feel in a very considerable degree the artistic beauties of those great poets who have made the name of Italy a word of music for all the lovers of poetry in the world. And something like this is to be seen with all those continental peoples that have had the good fortune to inherit a body of folk-poetry.

Of Scotland also the same thing may be said. But from some cause or another England is without a body of folk-poetry, and we have sometimes thought, and in these columns sometimes said, that this may perhaps account for the impassable gulf between the true poets of England and the people. But whatever the explanation may be, the popular poets are not the writer of 'The Ring and the Book,' not the writer of 'Atalanta,' not the writer of 'The Earthly Paradise,' not even the writer of 'The May Queen'; but the more famous singer of the hymn,

There is a happy land
Far, far away,

and the still more famous bard who gave us the song "We don't want to fight." And here we come to one of Mr. Eyles's sins of omission, which will, as we began by saying, bear so much condoning. Having included in his selections certain popular lyrics by Mr. — and Mr. — (as well-read reviewers we decline to specialize them), he should not have failed to give us that martial ode—so brilliant and so stirring—"We don't want to fight," whose popularity a short time ago equalled, if it did not surpass, that of the great domestic lyric 'The Ratcatcher's Daughter.' Not for a moment, however, would we impeach the principle that has guided him in including certain "popular" songs—"popular" in the English sense—in a volume containing some of the most charming verses of Mr. Swinburne, Mr. Coventry Patmore, Miss Christina Rossetti, Mr. Alfred Austin, Mr. Austin Dobson, and Mr. Edmund Gosse. His answer to any stricture on the point would be this: "I set out to give you specimens of the popular poets. Have I not done so? The very poets against whom your strictures are directed are the popular ones. They can arrest and secure the attention of those to whom 'Atalanta,' 'The Ring and the Book,' and 'Gudrun' would be as unintelligible as the inscriptions upon the stones of Nineveh. They can interest, they can delight, not only 'Arry and Mary Hanne, but those who in true culture are their counterparts, the West-End mashers and all the frivolous fringe of what you playfully call 'the upper classes.'"

All this we grant to Mr. Eyles; but why did he depart from his principle—why did he leave his anthology incomplete by omitting

the lyric more dear to the English heart than any he has included,—

We don't want to fight, but by Jingo if we do,
We've got the ships, we've got the men, we've got
the money too?

It is a pity that we have here neither time nor space to give the results of an elaborate analysis we once made of this masterpiece of the "popular" poetry of England when in the martial mood. It contains in absolute perfection every element of English popular poetry. The directness, the animal spirits, the business-like concision, the self-assertive heartiness and "cock-sureness,"—in a word, the sublime "Arryism,"—are all here in a final perfection of embodiment.

But in speaking of Mrs. Webster's beautiful series of English *stornelli* we fully discussed the amazing difference between the idea of popular poetry in England and popular poetry in Italy. While in England the audience of the true poet is only to be found among the fit, though few, in Italy the people not only delight in true poetry, but themselves improvise verses of a kind so exquisite that Mr. Paul Sylvester, in his essay upon Tuscan folk-rhymes in the *National Review*, defines it as "a child-like form of art for art's sake":—"The *stornelli* of to-day are sung as the Virgilian shepherds may have sung their pastoral songs, on two airs, one for the *stornello*, and another, a more lively one, for the chorus or *riforita*, alternating one with the other, thus:—

E quando ti riscontro per la via,
Abassi gli occhi e rassembri una Dea.
Chorus.—Ma perché, ma perché,
Caro mio ben non mi vuoi ben?
Abassi gli occhi e rassembri una Dea,
E la fai consumar la vita mia.
Chorus.—Ma perché, ma perché,
Caro mio ben non mi vuoi ben?

ANGLICE.

And when I meet thee in the street,
With downcast eyes and like unto a goddess.
Chorus.—Why, oh! why
Dear, my love, wilt thou not love me?

With downcast eyes and like unto a goddess,
Thou makest my life to burn away from me.
Chorus.—Why, oh! why
Dear, my love, wilt thou not love me?"

It is the artistic perfection of such verses as these—verses improvised and sung by the most ignorant peasantry—that strikes the reader of English popular poetry as being so wonderful. There is in the volume before us a song by Miss Christina Rossetti which can be taken as a good illustration of the difference between the English and the Italian idea of a popular poet:—

When I am dead, my dearest,
Sing no sad songs for me;
Plant thou no roses at my head,
Nor shady cypress tree:
Be the green grass above me
With showers and dew-drops wet;
And if thou wilt, remember,
And if thou wilt, forget.
I shall not see the shadows,
I shall not feel the rain;
I shall not hear the nightingale
Sing on, as if in pain:
And dreaming through the twilight
That doth not rise nor set,
Haply I may remember,
And haply may forget.

Miss Rossetti is more than half Italian. Had she written this lovely song in the language of her fathers it would have been on the lips of the most ignorant peasants. Here it is known only to a distinct class, those who

are designated by ordinary people as "the readers of poetry," while the great body of the nation—"the classes and the masses"—rejoice in such songs as an Italian peasant would scorn. And as to that love of "art for art's sake" of which Mr. Sylvester speaks, the section of the community among which it exists is almost infinitesimal. The beauties and the blemishes of verse are passed by with an unconsciousness that is positively touching. Mr. Alfred Austin's verses to Lord Tennyson on his eightieth birthday contained a ruinous misprint that not half a dozen people would have discovered had he not pointed it out himself; and we will answer for it that among all the readers of Mr. William Morris's beautiful 'Wolfsings,' not more than the same number had ears sufficiently delicate to discover that there was a distressing cockney rhyme in the very opening verses.

The most important critiques in the volume before us—those on Lord Tennyson, Mr. Browning, Mr. Swinburne, Mr. William Morris, Mr. Coventry Patmore, and Mr. Robert Buchanan—are written by Dr. J. H. Japp. These are all satisfactory save the one on Tennyson. The writer's unsympathetic attitude towards the Laureate is, indeed, curious. He seems to deny both pathos and humour to the author of 'Rizpah' and 'The Northern Farmer'—one the most pathetic and the other the most humorous poem of recent times:—

"Just as the dramatic breadth which is the true condition for the play of humour is deficient in him, so is he deficient in *direct* and *simple* pathos, in which, for a great poet, who has essayed so many styles, he is exceedingly poor. The two things, indeed, go together—so much insight, so much power to cope with the commoner and coarser phases of life, which, indeed, to represent faithfully is to excite laughter, so much power also to move to a tear. Tears lay near to the garrulous Chaucer's eyelid; their trace on Shakespeare's cheek ever deepened the glow of his smile. The two things go together, and are only perfect when their interplay is complete. No one would cite 'In Memoriam' for *simple* pathos; it is too laboured, ornate, and too artificially self-involved, if not self-conscious; no one would cite 'The Princess' for humour of the purer type; it is also too artificial; there is too much in it of the studied by-play, of the kind of thing that has, so to say, been long meditated in private, to have the full effect of wit, not to speak of humour."

On the other hand, Dr. Japp's article on Mr. Swinburne is, perhaps, as sound a piece of criticism as has appeared upon this poet for a long time. He divides Mr. Swinburne's career as a poet into four distinct periods, and gives the preference to the last:—

"Judging from the work achieved, and the remarkably decisive manner in which the sweeter affections, the more common and universal sentiments, have been touched by Mr. Swinburne of recent years, we should regard his genius as only now having reached its maturity; and hence a simplicity, a grace, and a breadth of interest scarcely less noticeable and assertive than the earlier intensity and passion, which, it must be confessed, had in them now and then a rather too sharp ringing note of rebellion and self-conscious defiance of conventional views and standards in certain directions. The work already done, we feel, from the progress made towards calm simplicity, is but the earnest of the work yet to be done."

Mr. Swinburne has plunged with such heat into the fight of political parties that much angry injustice towards his poetical genius is inevitable. But probably the view above taken of his career will eventually be accepted as the true one. On what the writer calls Mr. Swinburne's nature-lyric stage he says:—

"There is the nature-lyric stage, when, for the time, Mr. Swinburne turned more expressly to Nature—not exactly in the Wordsworthian sense, not exactly in the sense of Shelley and his school. Neither is Nature with Swinburne a docile nursing-mother, nor is she a mere vague titanic shadow, mirroring cloudily the thoughts and aspirations of man, but something between—a shape of beauty, if sometimes with hidden talons; something of mystery and pain, yet more of love and calm helpfulness, if wisely responded to. In her, when approached with sympathy and love, something of the secret that holds the tie of soul and body is explained, or, at least, we can believe it is, in our sweeter moments of repose and calm; and all in favour of our own content and peace."

Prefixed to the volume is a separate essay 'On some Aspects of Contemporary Poetry,' by Mr. Mackenzie Bell, in which the writer, though he does not seem to be in entire accord with the editor as to his principle of selection, offers some explanation of the "catholicity of criticism" which has resulted in the admission of certain verses which he seems surprised to find in the volume. We were prepared to learn that the two characteristics of modern poetry which most forcibly strike Mr. Mackenzie Bell are, first, the comparative unimportance of dramatic poetry, and, second, the increasing attention that has been given to form in our time:—

"The dramatic form is no longer an inviting one for the general reader. I have, for instance, heard a well-known critic declare that had Mr. Edmund Gosse's drama 'King Erik' appeared in an epoch more fortunate for the drama, it must have taken a high place and held it. Mr. Alfred Austin's 'Savonarola' is another example of a fine play that has had no chance having fallen on unlucky times. 'A play may be read as well as seen,' says Mr. Leslie Stephen, 'but it calls for an effort of imagination on the part of the reader which can never quite supply the place of actual sight; and the play intended only for the study becomes simply a novel told in a clumsy method.' Without entirely agreeing with so sweeping a criticism as this, we must yet feel that there is sufficient truth in the remark to aid us in understanding why dramatic poetry has in these days lost its hold upon the public. Perhaps another reason is to be found in the fact that nowadays so many novels of a superior quality, dramas in another form, are scattered broadcast throughout the land. For, in the days when poetic drama was a living force, the art of prose fiction was in its very infancy. Perhaps, too, people accustomed to lives of simpler routine, if not of lesser activity, were more easily satisfied within the range of poetic drama. For poetic drama has necessarily a more limited range in delineating life than prose romance. I do not of course mean to imply that it has less potentiality—far from it—but the mere nobility and grandeur of its potentialities lessen its range, and prevent it from appealing to the ordinary mind—the mind nurtured on the daily journals and other modern mental 'spoonmeat.' This is partly also the cause of the keener energy and the greater amount of talent now employed in prose fiction; for as writers, even of poetic imagination, have to look to ways and means, it follows that they must use their talents in channels financially remunerative, and the days are gone by when a Scott or a Byron wrote a stirring metrical tale with almost as much pecuniary success as a

prosperous novelist of our own time. It is true that we have still poets of reputation like Mr. Robert Buchanan and Dr. Walter C. Smith, who give us metrical tales possessing worthy and even high qualities. But who would for a moment suppose that Mr. Robert Buchanan's 'White Rose and Red' would have the same selling power and popularity with the crowd as his 'Shadow of the Sword' or 'God and the Man'?"

The artistic question raised by Mr. Leslie Stephen in the passage quoted above is the one we have often discussed in these columns. Aristotle no doubt decided in favour of dramatic as against narrative art, on the ground that a play can be both read and seen. But then Aristotle's idea of a play was very different from the modern idea of dramatic art. Narrative pure and simple formed a very large portion of a Greek play. Indeed, in one of the tragedies of Æschylus, the 'Septem contra Thebas,' the messenger's narrative and enumeration of the allied chiefs, in about three hundred lines or more, forms something like a third of the play, while a modern drama, even by an Elizabethan, consists of dialogue struck rigidly from the action. Still the drama of the Elizabethans was a flexible form of art. It gave the dramatist sufficient room and freedom not only to depict his characters, but to develop them before the eyes of the audience, not so fully, indeed, as characters can be developed in prose fiction, but still with an almost sufficient fullness. If the exigencies of the contemporary stage are such that the dramatist can do this no longer, while the writers of plays to be read *must* do it in order to achieve anything like worthy work, then the difference between the acted and the unacted drama is so wide that they can hardly be placed in the same category. This being so, is or is not the mechanical scaffolding of a play an encumbrance to the writer and an impediment to the movement of the reader's imagination? Without attempting to decide upon the point, we may at least say this, that a form of art which at certain periods and in certain countries is flexible may become inflexible at certain other periods and in certain other countries; and that the moment a form of art has lost its flexibility—lost that power which should enable it to give a vital picture of the time—it ceases to be a good literary form, and there is no need to try to kill it, it will die a natural death.

A Complete English-Persian Dictionary. Compiled from Original Sources by Arthur N. Wollaston, C.I.E. (Allen & Co.)

IN a notice of Mr. Wollaston's smaller English-Persian Dictionary, which appeared in the *Athenæum* of the 6th of July, 1882, credit was given to the author for the great industry and intelligence which had enabled him to provide Oriental students with so useful and important a compilation. The more apparent shortcomings of the work were unreservedly pointed out, and suggestions offered for stricter attention to uniformity of transliteration in the event of demand being made for a second edition. Nothing, however, was said of a passage in the preface showing that the volume then issued was intended as a makeshift until time were allowed the author to complete a fuller book; for it was not contemplated

that such a consummation would be reached for a considerable period—say within much less than the quarter of a century. Mr. Wollaston had himself declared that the “preparation of a dictionary of such magnitude as would be requisite to ensure the introduction of all the words in common use must of necessity be a labour of years,” and had added that the comparatively limited time at his disposal would “still further tend to defer the appearance of the larger work... undertaken.” But his promise not implying a definite period for fulfilment, nor, indeed, binding him to a particular kind of publication, no stress was laid upon the precursory character of the original volume when first brought under notice in these pages.

Now that seven years have been found sufficient for the completion of a dictionary, the bulk of which is proclaimed by its compiler in the assertion that it is based on the very comprehensive dictionaries of Webster and Walker, and that, save by an accidental oversight, “there is scarcely a solitary word in the English language which is not to be found” in it, we have a conclusive proof of the industry and perseverance with which Mr. Wollaston has carried out his labour of love. We may go beyond this, and affirm that the book supplies a desideratum for the serious student of Persian well worth the money value set upon it, and has earned its right to a place in the libraries of upper-class philologists and Oriental scholars. At the same time it must be borne in mind how difficult it is to arrive at an adequate decision on the merits of a “complete” dictionary without applying to it the test of a student's experience—a process involving the lapse of months, or time unavailable to the ordinary critic.

Some of the objections made to the method and results of the first publication have been removed, while others remain. It is needless to revert to the subject minutely, but regret may be expressed that the native type is not somewhat clearer, and the transliteration less open to the charge of inconsistency and want of authority. Where the letter corresponding to the Roman *m* is used as a medial, its presence is indistinctly and clumsily shown; and even the initial *mim* and *sin* get hopelessly confused, as illustrated more than once in the first column of p. 804, i.e., in *musiga* and *siz* under “Music,” and *nutrib* and *sizandah* under “Musician.” As to transliteration, the use of the *fath*, *zammah*, and *kasrah* has apparently been regulated by ear as well as by grammatical rule, and this must open the door to much misconception. If the orthography of Persian words cannot be brought under the same stern discipline as that which controls a Semitic language, influenced by grammar and vowel-points, the correct pronunciation of each word should assuredly be certified by the authority of the highest native scholarship. In this view it is not clear why Mr. Wollaston writes *kashti* (boat) while others write *keshti* or *kishti*. Why, too, is *nimûdan* persistently preferred to *namûdan*, and the almost wholly rejected *e* brought specially back, to Anglicize the Mirza's name into “Baker”? On the other hand, it is satisfactory to miss the old unsightly and unpronounceable combinations of *darkhewr*, *khewsh*, *khewish*, and

khewud, which were quite needless perplexities.

With all respect to Mr. Wollaston's conscientious industry and the explanation he has afforded on his system of word-selection, we cannot but think many of his translations superfluous for practical purposes. Let us take at random the first fifteen words under the letter M. They are: Mab, Macadamise, Macadamised, Macaroni, Macaronic, Macaw, Maccabees, Maccoboy, Mace, Macebearer, Macerate, Maceration, Machiavelian, Machiavelism, Machinal. He has rendered these carefully, and with some ingenuity, into Persian; but perhaps a fifth of the number might have been dispensed with, or about as many adopted as are contained in Richardson, whose Persian type is clear and good, and to whose merits otherwise we should not be insensible because his huge second (or English-Persian) volume is not easily procurable. The three words, for instance, selected to translate “Maccoboy” are the same three which are given to “Rappee,” and are again found among the many Persian equivalents of the generic “Snuff.” Is not, then, the last amply sufficient for the purpose, or must exception be taken that “Prince's Mixture” is not added to “Maccoboy” and “Rappee”? Again, it may be asked whether the reappearance of “Mustard” under “Sinapis” is at all desirable, whether “Lush” has any claim to admission in its most slangy sense, and whether, if there be any necessity of taking account, among the professions, of a dancing master, music master, singing master, and drawing master, the professional capacities of the last should not be expressed as in the case of the others. As it now stands, he is simply a draughtsman or painter, without power to teach his art. But we are not going to cavil at details which are after all but trivial in themselves. The question is one of principle, and whether there has not been unnecessary labour expended to achieve the desired end.

It is more than doubtful whether Dr. Johnson, when putting together the significant words quoted as an appropriate motto to the volume under notice, had in view the conversion of an English dictionary into an English-Persian one. Nevertheless Mr. Wollaston may be heartily congratulated on the completion of an honourable and laborious task, even though it rank him in the category of those “unhappy mortals,” each one of whom, according to the great lexicographer, is “the slave of Science, the pioneer of Literature, doomed only to remove rubbish and clear obstructions from the paths through which Learning and Genius press forward to conquest and glory, without bestowing a smile on the humble drudge that facilitates this progress.” Of the many, moreover, who accept his not unreasonable plea that an English-Persian dictionary, to be a success, involves scholarship as well as research, few will deny that he himself has fairly established his title in both respects by the present publication.

NOVELS OF THE WEEK.

Miss Shafto. By W. E. Norris. 3 vols. (Bentley & Son.)

The Freaks of Lady Fortune. By May Crommelin. 2 vols. (Hurst & Blackett.)

Such is Life. By May Kendall. (Longmans & Co.)

A Ruined Race. By Hester Sigerson. (Ward & Downey.)

Wild Darrie. By Christie Murray and Henry Herman. (Longmans & Co.)

MR. NORRIS writes of good society with so much refinement and good taste, in so pleasing a style, and with so careful and yet easy an avoidance of any touch of what might offend the most sensitive reader, that his novels are apt to fail under the burden of their merits. ‘Miss Shafto’ is a favourable specimen. It is readable on account of the excellence of Mr. Norris's workmanship within the limits which he allows himself. For his plot and incidents he is content to take such things as have served good and bad novelists over and over again, and in his characters he aims only at giving a nice finish to well-known types. But whatever he does is done gracefully. If his story is commonplace it runs along smoothly; and if he can put no originality into his people the reader has at least the pleasure of finding himself in agreeable company. One could wish for more energy, something of the fire and spirit of an artist as well as his finish, some vigour of action and a touch of passion here and there; but all these Mr. Norris avoids. His heroine is a lady, and, as in the case of many other well-bred ladies, when one has said that there is nothing to add. It is, of course, no small accomplishment to be able to draw such a character with complete success. Mr. Norris does it easily. And he is equally successful in the presentation of a gentleman who is also a man. But a novel of polished society which does not go beneath the surface is rather insipid, and Mr. Norris's literary skill and sound taste have only just prevented ‘Miss Shafto’ from being dull.

Miss Crommelin has not done herself much justice in her new book. The plot is stagey and improbable, the grammar indifferent, and she has been badly served by her printers. “Grizel by no means judged the other sisters' devotion by her own mind experience.” “Except when, like to-night, people are good enough to engage me to sing.” Such illiterate phrases would mar the reader's pleasure in a more interesting book. And the worst of it is Miss Crommelin can do much better. She makes her heroine and the Lady Grizel aforesaid quite lifelike, though they are actors in a preposterous romance. She, like Mr. Norris, can describe a man and a gentleman (witness her duke in this book), and can also see some merit in a snob (Jobling to wit). Her description of the woodland maid in the chrysalis stage is as charming as if it had been written by a man, and Guelda is just as nice when she becomes a butterfly, and for a time reverts to the grub. It would be unfair to say more of the plot when the interest turns upon incident. It is suggested obviously by Cinderella and Sir Bernard Burke. With the author's criticisms of the “voluntary humility” of Lady Grizel in the sisterhood

we cordially agree; and the description of Julie's repentance as an "attempt to drive a hard bargain with supreme justice" is worthy of the common sense which we take to be Miss Crommelin's when she chooses to employ it.

The cleverness of Miss Kendall's story is manifest in every page. The reader finds himself drawn rapidly along, as by the candid chatter of an ingenious schoolgirl, or at any rate of the fresh-hearted woman who has never been able to make up her mind that she is no longer a schoolgirl. The impression is inevitable, and perhaps the author was more or less conscious that she would produce it. So far as style and most of the incidents are concerned, nothing could be better calculated to divert the better kind of young men and women who are accustomed to read wholesome novels. But as a complete story, in which the tendency and the end are of more importance than the manner of telling them, 'Such is Life' can hardly be ranked high. The younger characters who figure as its heroes and heroines are a delightful company, recalling the batches of grown-up boys and girls which Henry Kingsley was so fond of describing; and so long as they are allowed to act naturally, the tale is thoroughly charming. But halfway through the volume they one and all begin to develop morbid and over-strained motives, and soon contrive to make themselves and each other profoundly miserable. Miss Kendall has seen a good deal of humanity in its earlier phases; but one would be sorry to think that the life of young men and maidens is quite fairly typified in her story. The contrast between the lightness and brightness of the author's style and the tragic undercurrent of her narrative is very marked. It may be that Miss Kendall did not altogether intend this. Certainly her characters are vivid, lovable, and for the most part closely true to life. The sadness of the story as a whole is fortunately relieved by the lyrical fashion in which it is put together, so that particular scenes and incidents are exceptionally attractive and amusing. The sensitive reader will have twenty laughs for every inclination to cry. In short, this first essay in prose begets the conviction that Miss Kendall could write an excellent novel.

'Tis the most distressful country that ever yet was seen,
And they're hanging men and women for the wearing av the green.

So it will be said or sung till the end of time, even when every Irishman has three acres and a cow, and no one is *sus. per coll.* for want of agents or landlords to murder. Miss Sigerson's muse is of the most verdant hue. The last Macmanus, who by some legal process, which is not explained, has been cheated out of the baronial rights of his family, has toiled with the proverbial industry of his race to reclaim certain acres of bog and mountain, which he holds of the low-born Sassenach who has purchased the soil. His rent is raised by successive stages through the ill offices of Jones the agent and of an assistant fiend from the Adelphi Theatre. His wife goes mad, his daughter dies, and he himself is imprisoned for knocking down a process-server, and finally dies of drink. The accessories of this dole-

ful tale are tolerably lifelike. The author knows a good deal of colloquial Irish, both in the original and in that strange translation the Anglo-Irish vernacular. The dance scene at the beginning is pretty, and one begins to hope much from the love affairs of the village beauty and her Dan; but the interest of the story soon becomes purely tragic. It is, however, impossible to criticize from the literary standpoint a book which is nothing if not polemical. It is dedicated to Mrs. Gladstone.

When one gets over the difficulty of believing that such a woman as Mrs. Deering, known on the sawdust as Wild Darrie, could ever have been the willing mate of a man like "Tricky Bill," it is very easy to fall in with the illusions created by Messrs. Murray and Herman in their last collaboration. 'Wild Darrie' is a moving story, with carefully drawn characters, well balanced between the strong effects of its human sentiment and the sustained interest of its adventurous action. The writers have blended their powers sufficiently well to make it pass for a homogeneous creation, and its central figures stand out full of life and vigour. With the exception referred to above they are natural enough, though the villainy of the villains is portentous. The author of 'Joseph's Coat' has done finer work in his time, but perhaps nothing more deeply pathetic than the picture of the remorseful and repentant Ella Deering.

OUR LIBRARY TABLE.

MRS. CHARLES MALDEN has written about Jane Austen for the "Eminent Women Series" (Allen & Co.), with the result of supplying a fresh example of the difficulty of dealing with the incomparable Jane. The writer who shall produce an adequate book on the subject will achieve a great triumph. Mrs. Malden evidently means well, and she has striven to do her best; but her book will neither satisfy Jane Austen's intelligent admirers, nor enable those who are unacquainted with her works to rate them at their full value. The greater part of the book is filled with an analysis of her writings, and, though the analysis is carefully done, it does not supply the kind of reading which will satisfy those who take the book in hand. The facts in Jane Austen's life are briefly told, yet the story might have been rendered at once more interesting and lively if a larger number of extracts from her letters had been given. Mrs. Malden appears to have overlooked a passage in one of her letters relating to Crabbe, otherwise she would have quoted it in place of writing: "It was a standing joke in the family that she would have been delighted to become Mrs. Crabbe if she had ever been personally acquainted with the poet." We think that she did make Crabbe's acquaintance; at all events, this inference may be drawn from the references to him in her letters during a visit to London. He was there at the same time, and they were both at the theatre on the same night. Mrs. Malden writes clearly and simply, except when she unnecessarily introduces French words. Good English equivalents might have been found for the following: *vraisemblance, corps dramatique, tour de force, éclaircissement, fancé, mésalliance, naïveté, protégée, à propos, entrée, début*; nor was it necessary to write in *extenso* when "in full" expresses what had to be conveyed.

MR. ARTHUR HASSALL'S *Life of Viscount Bolingbroke* is not the most striking contribution to the "Statesmen Series" (Allen & Co.). Its chief fault is that it was composed with a view to make out a better case for Lord Bolingbroke than other writers have done. The conclusion,

which we are inclined to think foregone, is that, whatever view is taken of certain episodes in his career, no one will now dispute his title of "the great Lord Bolingbroke." No matter what title is given to Bolingbroke, the fact remains that as a statesman he was a brilliant failure. His contemporaries were unanimous in lauding him as an orator; we have ample ground for pronouncing him a masterly writer. The best friends of Bolingbroke are those who do not attempt to magnify his statesmanship. If his ideal had been realized, and England had enjoyed what he accounted the blessing of being governed by a Parliament elected by landlords who were professed members of the Church, and if Dissenters and traders had been treated as pariahs, the gain to the country would not have been obvious. That Bolingbroke was brilliant, we have said and we repeat; but the more plodding Walpole was the greater statesman. Mr. Hassall thanks Mr. Wakeman for having carefully revised the proof-sheets. A list of errata is evidence that the revision might have been more minute, and one *erratum* is unintelligible, that which runs "instead of moneyed read moneyed." In the text "moneyed" occurs, and we do not see what change is required, while the alteration intended is not indicated. A closer study of Bolingbroke's style might have been of advantage to Mr. Hassall as a writer. Such a phrase as the following, which is a sample of others, is radically bad: "Into the vortex of the struggling parties St. John now plunged, and at once became prominent," &c. This is in the manner of the hero of a young lady novelist who plunges "in the vortex of fashionable life."

Shakespeare's Funeral, and other Papers. By Sir Edward Hamley. (Blackwood & Sons.)—Charles Lamb, with friendly exaggeration, declared that only two persons could have written Lander's 'Citation and Examination of William Shakespeare'—the man who wrote it and the man about whom it was written. Nobody is likely to run into such raptures over 'Shakespeare's Funeral.' Sir Edward Hamley introduces us to Michael Drayton and the younger Raleigh, who have come to visit Shakespeare at Stratford. Alighting at the Falcon tavern, they hear from Kit Sly that Shakespeare died a day or two ago, and that the funeral is about to take place. They proceed to the church, and while they are waiting for the mournful ceremony to begin Drayton moralizes in the following strain:—

"What a wealth of ripened thought will be summed up here! What a world of promise is the future robbed of! This grave divides us not from one man, but from unnumbered men and women that might have taught and delighted us; it engulfs not one life, but a multitude of unacted lives with their passions and vicissitudes."

Very like Drayton's language this! When the funeral is over they repair to New Place, where the sight of Drayton agitates Shakespeare's widow. "O, Master Michael," she exclaims,

"seeing thee minds me of my youth, and of Shottery where my husband courted me—the bridge of the stream where he would await me; but I can talk no more—I can but weep. Lead me forth, son Hall. Go not till you have eaten, Master Drayton; do but taste the chine. O sweet husband! [The Doctor leads her forth.]"

It is not given to everybody to write imaginary conversations; and unless the thing is well done it had better be left alone. If Sir Edward Hamley's attempt serves as a warning to others his labour will not have been altogether thrown away. The paper on Richard Doyle is appreciative, and there is a good-natured notice of the late Mr. Hayward. 'False Coin in Poetry' is boldly written. The writer takes certain admired poems, assays them, and declares that their graces are spurious. Some of his remarks on 'Laodamia' seem to be but a repetition of Lander's criticism. Milton's "Captain or colonel or knight-in-arms" is condemned with Johnsonian emphasis; and 'The Twa Corbies' is ridiculed for its "bald and mawkish simplicity," the

distinguishing mark of "that family of dismal old ballads, with only a few rags of meaning to cover their nakedness, which some people think they admire." Few readers will care to be informed of Sir Edward Hamley's views on the late Lord Lytton or on Fechter's acting of Othello. Such articles may pass muster in a magazine, but there is little excuse for collecting them in book form.

WE have received from Messrs. Eyre & Spottiswoode *The Jenolan Caves*, republished from the *Sydney Morning Herald*, and written by Mr. Samuel Cook—a handbook to the famous caves of New South Wales, which rival in beauty the Mammoth Caves of Kentucky, illustrated by excellent photographs, chiefly taken by means of the electric light.

Galton's *South Africa*, in the "Minerva" series (Ward, Lock & Co.), would have been the better, perhaps, for recasting. Mr. Galton in his preface to this edition gives the explanation that if he revised and expanded the book, "whatever merit there might be in its freshness would be lost. So the final conclusion was to leave it alone." Most people will regret this, as it is thirty-six years since the first edition. We are indebted to the author, however, for a good index, and a map to date; and from the point of view of the publishers of this series of "famous" books it was, perhaps, better to leave the narrative untouched. We cannot help thinking the "Vacation Tours" (included in the same volume) a little incongruous, though excellent reading in themselves.

THE numbers we have before us of "Cassell's National Library" are as good as the preceding volumes. Lyttelton's *Dialogues of the Dead*, Cowper's *Table Talk*, *Rasselas*, a dozen and a half tales from the "Decameron," *Palgrave's Visions of England*, these are among the dainties set before us under Prof. Morley's auspices.

Two pretty little 32mo. books, closely resembling each other in style and get-up, the second volume of *De Quincey* in the "Stott Library," and the *Mrs. Browning Birthday Book* (Griffith & Farran), have been sent us by the respective publishers.

Catherine Leslie Hobson, *Lady Nurse in the Crimean War*, by the Rev. W. F. Hobson (Parker & Co.), is the title of a small biography which sets forth an admirable and unselfish life. The author writing the story of his late wife's career will receive allowance for a prolonged panegyric, but, indeed, Miss Kate, as Catherine Anderson was called by the many friends she made among the sick and wounded, seems to have been an unusually lofty and graceful character.

The Command of Artillery in the Army Corps and the Infantry Division. By Major-General Hoffbauer. (Manchester, Cornish.)—Capt. Wilkinson's translation of a recent tactical work by a German authority, published for the Manchester Tactical Society, may be noted as a sign of the times, although the translator has already done similar work. The "auxiliary forces" are becoming daily more sensible of their slowly recognized position as a real branch of the army, and in nothing have they more exemplified this feeling than in the intelligent appreciation on their part of all contributions to the tactical lore which the practice of the war-game has popularized. The present book seems clearly written and trustworthy. The author insists on the value of a "mutual support of artillery groups and a crossing, often, indeed, an oblique and enfilade fire," and thinks that to attain this end it is necessary that the artillery of the army corps should be handled by a single supreme commander. It is notable that we have no English word for *Abtheilung*, a group of three or four batteries. The last drill-book uses the clumsy term "brigade division."

AMONG other military books we have on our table is *Skirmishing, Attack, and Defence*, by Mr. Gordon, Quartermaster of the 2nd Gordon

Highlanders (Chatham, Gale & Polden), a useful manual for all ranks, giving the details of command down to section-leaders, and good advice regarding the formation and distribution of the various units. The same author and publishers are responsible for *Company Drill made Easy*, a title which tells its own story; also for *Guides' and Markers' Duties*—very important since the recent alteration of our drill.—The fourth edition of Major Marryat's *Catechism* (same publishers) has been revised to meet the complete revolution embodied in the 'Infantry Drill-Book, 1889.'

The Official Handbook to the Industries of Newcastle-on-Tyne (Andrew Reid, Sons & Co.), published for the benefit of the members of the British Association, seems all that can be desired in a work of the sort. Numerous maps, plans, and diagrams illustrate the articles, which are written by men of experience in the various employments treated of, from agriculture and mining down to rope-making. On the whole, the industries of the town have largely increased since the Association last met at Newcastle, but some, as flax-spinning, bottle-making, and the operations of the woollen mills, are either extinct or in a decaying condition.

WE have on our table *The Elements of Law, Natural and Politic*, by T. Hobbes (Simpkin),—*The Law of Wills*, by C. E. Stewart (Wilson),—*Journal of the Straits Branch of the Royal Asiatic Society*, No. 19, 1887 (Trübner),—*Guy's South of Ireland, Pictorial Guide* (Cork, Guy),—*The European Conversation Books, English-French* (Scott),—*Homer's Odyssey*, Books I.-IV., edited by B. Perrin (Boston, U.S., Ginn),—*A Manual of Politics*, by F. G. Lee (Kegan Paul),—*Oliver Cromwell and his Ironsides, 1642-5, a Study in Military History*, by W. G. Ross (Chatham, Mackay),—*Literary Workers*, by J. G. Hargreaves (Longmans),—*Woman in Health and Sickness*, by R. Bell, M.D. (Glasgow, Bryce),—*Catechism on the Manual of Instruction in Army Signalling*, by Major L. Edye and Capt. E. Rhodes (Chatham, Gale & Polden),—*The International Annual of Anthony's Photographic Bulletin*, Vol. II., 1889, edited by W. J. Harrison and A. H. Elliott (Iliffe),—*Psychology*, by J. Dewey (Trübner),—*Tables, Memoranda for Farmers, Surveyors, Land Agents, &c.*, by S. Francis (Lockwood),—*Warren's Garden Painting Book*, engraved by E. Evans (Routledge),—*The Smoker's Text-Book*, by J. Hamer (Liverpool, 'Cope's Tobacco Plant' Office),—*Summer Legends*, by R. Baumbach, translated by H. B. Dole (Scott),—*Days with Industrials*, by A. H. Japp (Trübner),—*Rachel Armstrong; or, Love and Theology*, by Celia P. Woolley (Chatto & Windus),—*The Truth about Tristram Varick, a Novel*, by E. Saltus (Routledge),—*Blots and Blemishes* (Field & Tuer),—*A Vagabond Lover*, by Rita (White),—*The Prophet's Mantle*, by Fabian Bland (Drane),—*A Child's Dream of the Zoo*, by W. Manning (Routledge),—*Cashel Byron's Profession*, by G. B. Shaw (Scott),—*Mated from the Morgue*, by J. A. O'Shea (Spencer Blackett),—*What Dreams may Come*, by G. F. Atherton (Routledge),—*Verse-Musings on Nature, Faith, and Freedom*, by J. Owen (Kegan Paul),—*A Circle of the Soul*, by the Rev. J. H. Crawford (Edinburgh, Gemmell),—*An Account of Missionary Success in the Island of Formosa*, published in London in 1650, and now reprinted, with copious Appendices, by the Rev. W. Campbell, 2 vols. (Trübner),—*From Advent to All Saints*, by J. E. A. Brown (Griffith & Farran),—*Fundamental Principles of Education applied to Sunday-School Teaching*, by the Rev. H. Kingsmill Moore (C.E.S.S.I.),—*God in Business*, by H. J. Latham (Nisbet),—*Meditations*, by A. Grady (Griffith & Farran),—*Paul of Tarsus*, by the Author of 'Rabbi Jeshua' (Redway),—*Henry de Rohan, son Rôle Politique et Militaire sous Louis XIII.*, 1579-1638, by A. Laugel (Paris, Firmin Didot),—and *Beowulf, Untersuchungen über das Angelsächsische Epos*, &c., by K. Müllenhoff (Berlin, Weidmann). Among New Editions we have *Life and Times*

of *Girolamo Savonarola*, by Prof. P. Villari, translated by Linda Villari, 2 vols. (Fisher Unwin),—*The Investment of Trust Funds*, by E. A. Geare (Stevens),—*Diabetes, its Cause and Permanent Cure*, by Emil Schneck, M.D. (Lewis),—*In the Morning of Life*, by Mrs. Henry King-Parks (Wyman),—*New Method of curing Diseases of the Eye without Operation*, by E. Pomies (The Author, 33, Euston Square),—*The Gay World*, by J. Hatton (Spencer Blackett),—*Harvest*, by J. S. Winter (Hansom Cab Publishing Company),—*Practical Plane and Solid Geometry*, by J. S. Rawle (Simpkin),—*Matriculation Questions on the English Language*, collected by F. W. Levander (Lewis),—*The Quintessence of Socialism*, by Dr. A. Schäffle, translated by B. Bosanquet (Sonnenschein),—and *The Architectural History of Ezecher Cathedral*, by P. Freeman (Exeter, Eland). Also the following Pamphlets: *The Coming Oil Age*, by C. Marvin (Anderson),—*Advice to Picture Buyers concerning Oil and Modern Masters and Engravings*, by T. Hardman (Houlston),—*Drink and Poverty*, by A. M'Dougall (Manchester, United Kingdom Alliance),—*What is Rent? How should the Irish Land Question be Settled?* by J. O. (Dublin, Gill),—*Sacerdotalism*, by the Rev. F. Millard (Simpkin),—*Simple Thoughts for Eastertide* (Griffith & Farran),—and *The Eiffel Tower*, by Fritz (Hagen).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Athanasius, his Life and Life-Work, by H. R. Reynolds, 2/6
Berrington's (Rev. B. S.) Arrows shot at a Venture, Sermons, cr. 8vo. 2/6 cl.
Butler's (A. R.) In the Beginning, or Stories from the Book of Genesis, cr. 8vo. 2/6 cl.
Henley's (Rev. T. C.) Kirby Marmham Sermons, cr. 8vo. 5/ cl.
Reply (A.) to Dr. Lightfoot's Essays, by the Author of *Supernatural Religion*, 8vo. 6/ cl.
Sayce's (A. H.) Life and Times of Isaiah, cr. 8vo. 2/ cl.

Law.

Phillips's (H. A. D.) Comparative Criminal Jurisprudence, 2 vols. 8vo. 24/ cl.

Fine Art.

Caldecott's (R.) Graphic Pictures, 1st Series, folio, 6/ bds.
Poetry and the Drama.
Allingham's (W.) Life and Phantasy, 12mo. 6/ half-pbct.
Christmas Lights, designed by J. F. Sunter, Poem by H. M. Burnside, 2/6 bds.
Groser's (H. G.) Atlantis, and other Poems, 12mo. 2/6 cl.
Haigh's (A. E.) The Attic Theatre, 8vo. 12/6 cl.

History and Biography.

Documents relating to the Foundation of the Chapter of Winchester, 1541-7, edited by Kitchen and Madge, 10/6
Roosevelt's (T.) The Winning of the West, 2 vols. 8vo. 21/ cl.

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A FICTION-MAKER OF TOKYO.

Most people take the Japanese seriously, in one large heathen lump, as exploited by Miss Bird and illustrated by the red devils in Kensington exhibitions. A heathen has a grave potentiality all his own; he is dimly connected in one's mind with an abstraction alleged to be his Soul, which one is taught to picture him kicking solemnly along the road to Perdition. Miss Bird handles the Japanese heathen in weighty paragraphs, and a red devil is an impressive object in nature or in art, so that to people who live in England and are brought up in the nurture and admonition of these things, speculations about the dwellers in Nippon are quite possible on ordinary lines—say those of missionary quarterlies. When one visits Nippon, however, they cease to be possible on any but extraordinary lines, and difficult at that. Hence one is prone to flippancy in Japan simply as a resource. Lacking penetration, one's easiest shift is to joke.

It is particularly hard to believe in a Japanese literature. One can accept the letter-characters over the tiny shops as being in some fashion significant, but to understand the portrayal of virtue and vice, of mighty deeds and sublime scenes, of joy and despair, by a set of cross-bones playing cricket is beyond the Occidental intelligence. And the idea of these solemn lines taking it upon themselves to convey modern fiction to this quaint little public in flapping *simono* and clattering *geta*, that warms itself over a *hibachi*, and sits all day on the floor of its curious domiciles, and goes bareheaded about its business in the streets, is more exceedingly queer.

I know they do though, not because they have conveyed any to me, but because I have a Japanese friend who is a novelist, and to-night I sat and watched him decorating the fortunes of his heroine for a long time. His workshop

has no Grub Street suggestions in it. Shall I describe it to you?

It is a little room, a very little room. "Six mats" is its Japanese measurement, and a mat is about six feet by four. It is full of the soft, dull light that pulses from a square white paper lantern; the low, bright wooden ceiling gives back a pale-brown gleam here and there. There is a silvery glint in the frail panelled walls, which I have learnt not to lean against; and in a warm grey-shadowed recess a gold Buddha crosses his feet and stretches forth his palms, smiling gently upon the lotus which he holds. In another recess stand the curious vessels of iron and clay and bamboo for the tea-ceremony. My novelist has often told me the story of the tea-ceremony—how it was invented three hundred years ago by a wise man whose name I could not possibly spell, who thought that the Japanese were declining into luxury, to gratify the soul more and the senses less. Often have I seen him conduct this grave function, I tasting first, as a foreign guest, the bitterness of that powdered politeness that went from lip to lip, and last to his. This special bowl of the tea-ceremony, fashioned by the hand of the wise man himself gone back to clay so long ago, is more precious than rubies. It is of the coarsest mould, and there are even stones in it; but one can see quite plainly about it the finger-marks of the maker with their delicate curved lines of wrinkled skin, and the impress of his thought is also there. And on one side where the clay is broken away the place is made whole again with pure gold.

There was nothing in the room an hour ago except my novelist and his table and his tools and me. He sat on the floor in a flowing garment of brown silk lined with blue, his legs disposed comfortably under him. I sat there too with mine contorted under me. It takes time to adapt one's muscles to the Japanese point of view. It is a lacquered table, about a foot high—such a wonderful table! For it has stood before the altars of dusky Buddhist temples and upborne the curling incense of many generations—generations that lived and prayed and clattered away into an obscurity deeper than that of the temple, though the great bronze feet of Buddha behind the altar stirred never a hair's-breadth from that place to keep them company. The lacquer is so honest and so old that it has turned a mysterious greenish-brown, and over this runs a sparing design of wild roses in deep-cut gold, turning down the claw feet of some imaginative monster which support the massive slab. My friend's writing materials are as idyllic as his surroundings—his paper is delicately tinted yellow, with blue lines running up and down. His inkstand is a carved ebony slab, with one end hollowed out for water to rub his cube of india ink in, and holds the four or five daintily decorated bamboo brushes which are his pens. Naturally he does not write his novel, he paints it. Beginning at the end of the whole, at the left of every page and at the top of every line, straight down between the two blue parallels his small brown hand goes, with quick delicate dark touches from which are springing the woes of O-Mitsu-san, or Miss Honey Sweet, and the heroism of Matsuo-san, or the Strong Pine Tree.

The depiction went on very evenly and quietly as I watched. There were no pauses in which my author gnawed his bamboo brush-end in a despairing effort to express a modern psychical complication which should equal love to the nth. He seemed to spin his novel, carefully but confidently, giving me the idea that he was doing it exactly as he knew it ought to be done, leaving virtues of style to the technique of the brush.

I began to marvel about O-Mitsu-san and Matsuo-san—whether aught of magic could give me a genuine sympathy with their fortunes, any more than I could be conjured into sitting comfortably on the floor, or finding an illuminative faith in

the gold Buddha smiling among the shadows in the corner. Fortunately, I thought, there is no need for a *rapport* between my foreign self and these gentle ones of Nippon, whom the Pacific has sequestered so long and so well. It is nothing to them that I look at life horizontally, nothing to me that they look at it obliquely, and it seems to be a physical impossibility that we should alter our lines of vision. They will go on drawing its three-stringed sorrows out of the *samisen*, sitting on their heels, studying the philosophy of Confucius, and dreaming of Nirvana without fear. And we will continue to think we adore Wagner, and bear ourselves more erectly than ever, and, debating whether Mrs. Humphry Ward has said the final word regarding the Christian religion, feel exactly as uncomfortable about it as people did before Mrs. Humphry Ward was born. Why, then, should one not go on looking at O-Mitsu and Matsuo-san from a decorative standpoint merely—and as heathen?

The pages of a Japanese novel sent in to my friend told me why. I did not gather it from the text—the text did not seem to me to be explicit upon any point; I drew it from the illustrations. In grace of outline, in naturalness of detail, and in truth of perspective the illustrations approached highly conventionalized fashion plates; nevertheless I recognized in them something human after the pattern with which other continents had made me familiar. In one a youth in a Derby hat, with the handle of his cane in his mouth, a New York youth drawn after the verisimilitude of tea-chests, gazed over a garden wall at a Japanese maiden of the regular *bric-à-brac* design gathering plum blossoms. In another a foreign lady—by her clothes—rode by in a *jinrikisha* with a muff in one hand and a teapot in the other, while a violent-looking two-sworded Samurai person made as rapidly after her as his dignity would let him.

So there we were in person. As we had incorporated ourselves into the national life, so we were incorporated *no less* into the national literature. The heathen intellect had taken the trouble to evolve serious ideas about the foreign resident and to print them—a liberty the foreign resident could in no wise resent unless he were acquainted with the Chinese alphabet.

This seemed to me to be reason enough for reciprocity—for one more effort to discern a little by the light that fell from the gracious golden face of Buddha in the shadowed recess. So I begged, as a beginning, to hear about the novel that was in process of picturing before me, and about other novels. My friend had been attached to one of the Japanese legations abroad, and was therefore able, he said, to infuse "the interest of foreign affairs" into his work. His own wanderings in Europe and America were to form its base, and, in addition to O-Mitsu and Matsuo-san, "a noble young lady named Jane" would grace its pages—the final reward of virtue and perseverance on the part of the hero. The story would aim also to impart "some instructions" in the political economy of foreign parts. My friend was not acquainted with the analytic schools; he had not read George Eliot or George Meredith or Tolstoi or Daudet or Henry James. His idea was evidently to amuse his readers with a story and give it an instructive value to elevate its tone. As to the common novels, like the paper-covered thing I held, they, he assured me, were full of the exploits of the *samurai* of other days, of episodes ending in *hara-kiri*, of the jealousies and intrigues of the professional *geishas*, and did not usually form an improving literary exercise. The text of this one, for instance, excited vain desires and discontent. I looked at it, and I thought the imagination might as easily be stimulated by a dodo.

My novelist's "copy" seemed to me to be daintiness itself, yet he intended to have it duplicated "by an artist" before sending it to the

publishers, the success of the book depending so largely upon its artistic forthbringing. Every word-picture he would have cut in wood, though this was an expensive way of producing it. I spoke of the binding. Oh, his public would not look at the binding.

What he told me of his publishing arrangements was delicious. "I pay the publisher myself," he said. "I do not mind losing by my own work, but I will not permit another person to make money by it. The true dignity of authorship does not allow that." I found it difficult to explain to him somehow that in our country the dignity of authorship demands competition among publishers—immediate returns and freedom from the risk of fickle public taste. I did not think he could be made to understand it.

Fiction is valuable in proportion to the development of the social system which it reflects. Society is composed of men and women, and cannot develop in any way the world will turn its head to look at without the equal, even the predominating influence of the latter. Japan is only beginning to consider her women, and Japanese society is still on a plane which permits great dishonour to the sex. Ideals based on this state of things, and the reflection of these conditions, will hardly make the fiction product of Japan valuable to the world at large for some time to come, though she may give us curios in romance as she gives us curios in *cloisonné*. But her Rising Sun is bringing her new light in these latter days, which must penetrate her literature as well as her social customs and political economy. Then, granting all things in education and material, the work of the Japanese literary artist who copies life will be an interesting evolution indeed. In other arts he has always had his fellow Japanese to draw, and he has always caricatured them, yet the leaves and berries of his country bud and burst again under his hand. What will he do with susceptibilities, motives, scruples, passions? Buddha, still smiling his golden smile at the lotus among the shadows, only knows.

SARA JEANNETTE DUNCAN.

VILLIERS DE L'ISLE-ADAM.

COUNT AUGUSTE VILLIERS DE L'ISLE-ADAM, one of the most remarkable characters of modern French literature, died on the 18th ult. in the hospital of the Brothers of St. Jean l'Hospitalier, of cancer in the stomach. He was a native of Brittany, but the exact place of his nativity, like most matters connected with his career, is still uncertain. His birth is stated to have taken place some time between 1833 and 1837.

His first volume, *Premières Poésies*, was published in 1856, and was followed at irregular intervals by *Fantaisies Nocturnes*, *Contes Cruels*, *Histoires Insolites*, *Axel*, *Isis*, *Tribulat Bonhommet*, and the masterpiece, *Akédysaëril*, as also some dramatic works, such as *Elén*, *Morgane*, *Réforme*, and the *Nouveau Monde*. His latest production, the work which has attracted more notice from the outside, non-literary public than any other of his productions, is the *Eve Future*, in many respects one of his most idiosyncratic. The new Eve is an artificial woman, constructed out of a variety of materials by Mr. Edison, and so wonderfully made by her American creator that by means of electricity she walks, speaks, sings, and performs several other human functions. An idea so suggestive, if not original, afforded full scope for De l'Isle-Adam's lively imagination and bitter irony. It permitted him to freely indulge his wonted railery against the demoralizing effects of modern civilization and its accompanying scientific discoveries. The Edisonian Eve has been invested with all the charms calculated to fascinate the susceptible Adams of this age, and is enabled to utter from the depths of her phonographic bosom words of wisdom and sentences of divine poesy, all care-

fully culled from the leading poets and whispered into the prepared receptacle by her creator. This automatic woman needs only a soul to render her perfect; and this one thing needful, the one thing her American maker could not supply, she does ultimately come into possession of. The inspiration of a soul is, indeed, the mainspring of the story, and the way in which the spiritual element subdues the material, the master touch of the *raconteur*.

Any criticism of De l'Isle-Adam's writings here would be unnecessary, but if the enthusiastic opinions of his surviving contemporaries may be only partially accepted, his place in the literature of this century will be a lofty one. Much of his best work is apparently lost, having been left not merely unprinted, but even unwritten, lingering only in the memories of those friends to whom he recited it. He lived in a world of mystery and fiction—so much so that many doubted the reality of the misery and ills he did endure, yet accepted his legends for truth. Quite a mythology gathered about De l'Isle-Adam even during his life, being largely fostered, if not entirely engendered, by the fictitious autobiography he spun for himself. That he was a Breton count and descended from a noble French family seems generally accepted as fact, and his descent from the last Grand Master of the Knights of Malta does not seem to have been disputed. In right of this last hereditary rank he assumed to have some title to the throne of Greece, even, it is said, bringing his claims to the notice of Napoleon III. The late emperor is reported to have replied that unfortunately the count was too late, as the throne had already been disposed of.

On another occasion De l'Isle-Adam is said to have greatly scandalized the Court of Weimar when he formed one of the Wagner visitors. At their reception by the Grand Duke, Villiers recounted one of his marvellous stories. The prince, in order to hear what he was saying, seated himself by his side. When Villiers had finished his history he turned, and, seeing the Grand Duke laughing, slapped him heartily on the knee, exclaiming, "Is not that good?" The sensation may be imagined.

But these legends afford little idea of the man, and only those who were his intimate friends know what De l'Isle-Adam really was, or, indeed, what he suffered. Any little patrimony he may have had disappeared in his youth, and the rest of his life was one bitter struggle with poverty, brightened only by his brilliant imagination and his faith in Christianity, a faith to which he clung through all. The anguish of his last days, which, like Heine, he illuminated with jests, was alleviated by the kindness of his literary friends, of whom Mallarmé and Léon Dièr were the almoners; but all such kindness came too late to save. It is to be trusted, however, that if posterity provide the proverbial stone for De l'Isle-Adam, his contemporaries will not allow his wife and child to starve. He has left them penniless.

J. H. I.

PAMPHLETS BY JOHN GAY

GAY's most important prose piece, the *'Present State of Wit'*, bears his initials, J. G.; but he published several things under the pseudonym of "Sir James Baker," a famous gambler, known as the Knight of the Peak. One of these, *'God's Revenge against Punning'*, was published as a single folio sheet in 1716; another, published in pamphlet form in 1717, was *'An Admonition Merry and Wise to the famous Mr. Tr[ap]p, on his late Encomiums upon the Bishop of Bangor. For the use of young Divines.'* This piece, which is signed at the end "James Baker. From my apartments in Piccadilly, July 2, 1717," and which is concerned with the famous Bangorian controversy, begins: "Men will admire, no doubt, that I, whose taste lies chiefly in what the world calls *belles-lettres*, and whose conversation is known only among the polite and *beau* part of mankind, they will be

amazed, I say, to see me wander so much out of my proper province as to list among divines."

The object of this paper, however, is to describe a pamphlet published in 1718, which appears to be very scarce. It is addressed to Steele, and the title is, *'A Letter to a Buttonian K*** from Sir James Baker, Admirer-General of the Fair Sex, and late Secretary of the Toasts of the Kit-Cat Club. Containing some Observations on 'Squire Budgell's Letter to the Lord ***.'* This is a parody of Budgell's title, *'A Letter to the Lord ***'*, from Eustace Budgell, Esq.; Accountant General of Ireland, and late Secretary to their Excellencies the Lords Justices of that Kingdom. In 1717 Addison obtained for his cousin Budgell the post of Accountant and Controller General of the revenue in Ireland; but in 1718 the Duke of Bolton, the new Lord Lieutenant, removed Budgell from the secretary's office, and afterwards from the position of Accountant General, at the same time making Mr. Edward Webster, whom he had brought over from England, a member of the Privy Council, and his secretary.

Gay's *'Letter'* opens with some remarks addressed to Steele, who was then much occupied with the Fish-Pool scheme, and who, it appears, was thought to be about to bring out the play with which, as Swift said, he long threatened the town: "At a time when your hands and your head are full, the first being hard at work on a new play now upon the stocks, in order to launch it as soon as possible, to check the progress of the French Farce; the latter being intent upon improving that most excellent and late-invented vehicle for preserving of Sprats, &c.; at such a time, I say, I should have been the last person of the assembly of *belles-esprits* at B—s, that would have given you a trouble of this kind, had not the extraordinary conduct of a member of the said Assembly made it necessary, if not incumbent on me, as Comptroller General of all public and private scandal." There was a time, he continues, when he thought he should have been very happy in the superintendence of the stage, and the fate of his initiatory harangue was not unknown to many, and how he was soon deposed from his imaginary government; but did he thereupon (like Budgell) give the world an inventory of his qualifications? No; he knew, to quote from Budgell, "how indecent it was for a man to say or write anything to his own advantage." And then Gay remarks that he shall find no place more *à propos* to acquaint the public that he had contrived, with vast study, a vehicle which would preserve tripe and sheep's-trotters sweet and fresh to any part of the world; he was determined, in spite of great offers from the Dutch, that his own country should enjoy the benefit of the invention; but "whether I shall proceed by Patent or Subscription I shall be much guided by you, and that ingenious projector and wit, A[aro]n H[ill], Esq.; who lately invented the making oil of beech-mast."

After this jest about the Fish-Pool, Gay assured his readers that neither Mr. Webster had given him a cast of his office, nor the Duke of Bolton a regale at his table; and he had not applied for any of Budgell's places, though he was told there was good picking and choosing among them. He would not write any man out of his place in hopes to get it, and though he differed from Budgell in some things, he should always preserve a regard for him, as he was the nearest relation of Mr. Addison, and the best friend of Mrs. —. Then follow criticisms upon several passages in Budgell's *'Letter'*, which it is not necessary to dwell upon. "I would beg leave to propose to Mr. Accountant Mr. Ad[diso]n's great moderation of temper and speech in public assemblies, when Mr. Accountant stands up in his place in the House of C—a." His bookseller, Gay says, was pressing him to finish two great works which he had on hand, before the *beau monde* was entirely taken up with Heidegger's assemblies and masquerades, so he could not

stop to examine the nice traits with which Budgell drew a picture or finished a character. But he earnestly desired him, as a gentleman and a Christian, to restore to the right owners the ornaments he had borrowed for the embellishing of any such character; and then follow phrases which it is suggested that Budgell copied from poems by Pope and Addison, and one, "an emanation of the mind," from Gay's own poem on the landing of the Princess—

And charms are emanations of the mind.

Budgell said he would flatter no great man; let him avoid also the other extreme, and remember that Sorbiere, who spoke scurrilously of the English, and loaded the French king with eulogiums, was, instead of being rewarded, dismissed from his places and banished by King Lewis. If Budgell answered this piece, he was warned not to go into private family questions; "if ladies' reputations suffer,—Bilbao or Bastinado is the word." Gay was about to publish a translation of the 'School of Honour,' from the Spanish—a book which, among other things, contained excellent rules as to when a man should draw his pen and his purse as well as his sword. When this book was known, he hoped that, these rules being generally read and observed, "many of his Majesty's lay subjects may be rather inclined to pay their taxes than their lawyers; and the ecclesiastics taught not to waste their precious time, now more particularly employed for the prosperity and security of Great Britain, and the general peace of Europe; waste it, I say, in hearing and determining their controversies."

So ends Gay's 'Letter'; but there is at the end a "N.B.": "Next term I shall publish my Critical Remarks on some heterodox Opinions relating to the present State of the Diet in England: Wherein I have examined the Intrigues of the Oliolists, and used my honest endeavours to reconcile the long quarrel between the different sects of the Surloiners and the Hodg-podgians."

G. A. AITKEN.

THE COMING PUBLISHING SEASON.

MESSRS. SONNENSCHN & Co.'s announcements include, among devotional and theological books, 'The Lesser Hours of the Sarum Breviary,' translated and arranged according to the Calendar of the Church of England,—'Text-Book of the Thirty-nine Articles,' by Dr. Lightfoot,—'The Imitation of Christ,' translated from the Latin by Canon Benham,—and the 'Contemporary Pulpit,' Second Series, Vols. I. and II. Their natural history and scientific books include a second edition of Prof. Strasburger's 'Handbook of Practical Botany,' edited by Prof. W. Hillhouse,—'Practical Plant Physiology,' by Prof. Detmer, translated and edited by S. A. Moor,—'The Amateur's Workshop,' by the author of 'Pattern Making,' illustrated,—'A Manual of Home Nursing,' by Louisa Emily Dobrée, with an introduction by Mary Scharlieb, M.D.,—and 'The Philosophy of Sight; or, Is Bad Sight on the Increase?' by A. Fournet. The new volumes of the "Young Collector Series" are 'Colonial Coins,' by Daniel F. Howorth; 'Book Collecting,' by J. F. Slater; 'Monumental Brasses,' by H. W. Macklin; 'Fossils,' by Dr. Williams and others; 'Pond Life: Plants,' by J. Spencer Smithson; 'The Microscope,' by V. A. Latham, B.Sc.; 'Grasses,' by Frank Tufnell; and 'An Introduction to Zoology,' by B. Lindsay. Among works on philosophy are 'Erdmann's History of Philosophy,' translated and edited by W. S. Hough,—'The Student's Manual of Ethical Philosophy,' adapted from the German of Prof. von Gizycki by Dr. J. Stanton Coit,—'Religion: a Dialogue, and other Essays,' by Schopenhauer, translated by T. B. Saunders,—and 'Civilization: its Cause and Cure, and other Essays,' by Edward Carpenter. Their books on history, biography, and belles-lettres include 'An Offi-

cial Tour through Bosnia and Herzegovina,' by J. de Asboth, member of the Hungarian Diet, illustrated,—'Court Life under the Plantagenets,' by Hubert Hall, illustrated,—'Life of General Boulanger,' by Frank Turner,—'The Quakers: a Study, Historical and Critical,' by F. Storrs Turner,—'Anecdotes of Musical Celebrities,' by Dr. Louis Engel,—'A Short History of Dutch Literature,' by G. J. Tamson,—'Memoirs of Count Grammont,' by Count Anthony Hamilton, translated with notes by Horace Walpole, with additional notes and biographical sketch by Sir Walter Scott, and portraits,—'The History of Manon Lescaut and of the Chevalier des Grieux,' by the Abbé Prevost, with a preface by Guy de Maupassant, illustrated by Maurice Leloir,—and a new edition of Mr. Swan Sonnenschein's 'Classified Bibliography of the Best Books,' brought down to October, 1889. Of educational works they will issue 'The Student's Cicero,' adapted from Dr. Munk's 'Geschichte der Römischen Literatur' by W. Y. Fausset,—'A Comparative Grammar of Greek and Latin,' from the French of Prof. Victor Henry by R. T. Elliott,—'A Dictionary of Classical Antiquities,' edited from the German of Prof. O. Seyffert by Prof. Nettleship,—a new edition of the 'Cyclopædia of Education,' edited by A. E. Fletcher,—'The Life of Pestalozzi,' edited from the French of Roger de Guimps by J. Russell,—'High School Lectures,' by M. E. G. Hewett,—'The Letters of Froebel,' translated and edited by H. Keatley Moore and Madame Michaelis,—and several new volumes of the "Parallel Grammar Series," under the editorship of Prof. Sonnenschein. Among novels they announce 'Young Mr. Ainslie's Courtship,' by F. C. Philips,—'A Conspiracy of Silence,' by George Colmore,—'The Spanish Poniard,' by Thomas A. Pinkerton,—'Olga Zanelli,' by Fairfax L. Cartwright,—'The Wages of Sin,' by Lucas Malet,—six-shilling editions of 'The Fatal Phryne,' by F. C. Philips; 'The Little Châtelaine,' by the Earl of Desart; and 'John Newbold's Ordeal,' by Thomas A. Pinkerton,—also sundry additions to "Sonnenschein's Two-Shilling Railway Series," and numerous gift-books.

ISAAC BARROW.

5, Oak Grove, Cricklewood, Aug. 31, 1889.

A RELIC associated with Isaac Barrow is in existence in Bermondsey, which you may think well to bring to notice in connexion with Mr. Ward's letter.

A very small rope-walk at Star Corner there was worked by a cousin of Barrow's in his lifetime, and has been worked by that cousin's descendants ever since, though it has now had to narrow itself into a small back-garden behind the small rope-shop where the home-made wares are sold. The quaint little house holds in one of its bits of rooms an oval-framed oil painting, of two or more centuries ago, a portrait in wig and bands, the tradition about which is that it is Barrow himself; further, that it was left by Barrow in his cousin's care when passing his house on the occasion of setting out for his foreign journey. It is right to say that when this picture was brought to the notice, some dozen years ago, of the then Master of Trinity and Prof. Colvin (if my memory serves me), they could not see their way to accepting the portrait as Isaac Barrow's, with nothing but tradition to guide them. But there it is, and it may be worth fresh scrutiny.

Elnor, the name of the original rope-walker and Barrow's relative, is still over the little shop, or was, when I last saw it, four or five years ago. The aged and simple couple (the wife being the Elnor) who showed me the picture have but just died; but I think there is little doubt it will be found in the same place, for these worthy people told me it had hung there during their memory and the memory of the wife's grandparents, and their sons will be nearly sure to let it hang there the same.

JENNETT HUMPHREYS.

'MEMORABLE LONDON HOUSES.'

I THINK I am justified in regretting that your reviewer, in his notice of my book, did not give such particulars as would confirm his statement that it is "deficient in respect to the many celebrated Londoners who are not mentioned." Possibly he did not reflect that the plan of my work requires exact identification of their residences, and that a reference to a locality or a street would not serve; possibly the houses associated with some of those celebrities he had in his mind may, unknown to him, have shared the fate which has chanced to come to his knowledge of Byron's birthplace in Holles Street. It is certain that those interested in the subject who have acquired their knowledge from Jesse and Peter Cunningham, or even from Mr. Laurence Hutton—whose researches were made in 1885—would find a search for many of the houses indicated in the works of those writers a fruitless one. My own impression—the result of explorations extending over many weeks, and of much inquiry as to renumbering and rebuilding—is that my book is fairly complete in respect of really celebrated characters, and certainly that there are not many omissions; and I think I am entitled to ask you to place this view before your readers, if only as testifying to the fact that the work has not been hastily or carelessly compiled.

WILMOT HARRISON.

** We did not overlook the fundamental principle of Mr. Harrison's work, and it is quite easy to confirm the statement which we made. Take, for instance, the Albany, a place full of literary associations, which has been little altered since it was first built. Mr. Harrison merely mentions Macaulay, and he is not quite correct even as to him. The first part of the 'History of England' was written at E 1, and the author afterwards removed to F 3. Viscount Althorp occupied A 2, and Lord Byron rented this suite of him in 1814. George Canning lived at A 5 in 1807. These men were surely worthy of record, not to mention such residents as Sir William Gell, "Monk" Lewis, the first Lord Lytton, Sir Charles Napier when Commodore, and Henry Luttrell. In Piccadilly several more houses might have been mentioned. Gloucester House, at the corner of Park Lane, was inhabited by Lord Elgin, and was the resting-place of the famous Elgin Marbles before those artistic treasures were bought by Parliament and found a home at the British Museum. The rectory house of St. James's also might have had a note as the residence of the famous Samuel Clarke. Take Berners Street as another instance. Mr. Harrison only mentions Fuseli at No. 13; but Sir Robert Smirke lived afterwards at the same house. Sir William Chambers built No. 53 for himself, and here Johnson, Goldsmith, and Boswell visited him. No. 54 was the scene of Theodore Hook's hoax. Opie lived at No. 8, and Fauntleroy, the banker and forger, at No. 6. Others might be mentioned; but Mr. Harrison cannot expect that we should supply him with the material for a second edition. No doubt many memorable houses have been rebuilt; and this is the case with James Barry's, 36, Castle Street; Canning's, 37, Conduit Street; and Hogarth's, 30, Leicester Square; but we presume that Mr. Harrison would not have inserted these had they not been marked by tablets. The meagre index of 150 residents in the whole of London (some of these foreigners) is sufficient justification for our remarks.

THE EISTEDDVOD.

Cefn Hendre, Llandilo.

THE National Eisteddvod of Wales for 1889 was held last week at Brecon. Sectional meetings in connexion with it were held by the Honourable Society of Cymmrodorion, its inaugural address, dealing with the future work of the Society, being delivered by Dean Owen, of St. Asaph. Papers were read by Mr. R. Arthur

Roberts, of the Record Office, Mr. Edward Owen, and Mr. Egerton Phillimore on the 'Publication of Welsh Historical Records'; and it was proposed that an appeal be made to the Government to publish such Welsh records as are in public custody, while a branch society be formed for the publication of documents in the possession of private owners. "Welsh spelling reform" was also discussed, with the object of removing the few exceptions to its phonetic character.

The National Musical Association (whose chief object is the development of instrumental music), the Association for Promoting the Education of Girls, the Society for Utilizing the Welsh Language in Education, and the Welsh Students' Union held their annual meetings, when their reports were read and officers elected.

Madame Patti, whose residence, Craigynnos, is in Brecknockshire, sang at one of the public meetings, and Father Ignatius delivered an address. Next year the Eisteddfod will be held at Bangor.

D. LLEUFER THOMAS.

"LINDONIOPHIL."

A HORSE-CHESTNUT is not quite the same thing as a chestnut horse. Will you or some one of your scores of competent readers instruct those who would like to know whether this recent addition to the English (!) language really expresses what its inventor means? I had been under the impression that *Theophilus* signified one "beloved of God," *Turcophil*—with or without a silent tail—one "dear to the Turk," and so on; while there is no doubt as to *Philhellene*, *philanthropist*, or *philologist*. By analogy, then, *Lindoniophil* can hardly stand for a lover of London, but one in whom the great city takes delight—possibly a Lord Mayor, or, may we suppose, a turtle? A. N.

THE IMPERIAL INSTITUTE SCHOOL OF ORIENTAL LANGUAGES.

THE subject of the study of Oriental languages in England has received strange comment from the Shah. Considering that he was under the auspices of the great promoters of the Imperial Institute, his observations deserve attention. With the shrewdness which marks his character he put himself in communication with the *Times* correspondents in Paris and Vienna. Among other remarks made to them he said much advice had been given him recommending English and other languages to be taught in the schools of Persia; but he thought it might be worth while to have Persian taught in the schools of England, and then he would have found more persons with whom he could speak in Persian.

Perhaps if the Shah had called in the *Times* correspondent in London his comment would have received further elucidation. The Shah had just left that city in Europe where, except Constantinople, there is the largest number of Persian speakers and Persian scholars, and he came away without knowing it. He was very naturally struck with the fact that in the smaller city of Pesth, Prof. Vámbéry, besides speaking to him in the household language of Turkish, made a speech to him in Persian at the Academy. In London the Shah saw nothing of the Royal Asiatic Society, of the India Library, or of that of the British Museum, with their stores of Persian.

The Shah spoke nevertheless of his own knowledge. At the Guildhall banquet such a reception was given to him as the munificence of the City of London is accustomed to bestow on its royal guests. He was accompanied by a man who enjoys as great a reputation in Persia as he does in England—Sir Henry Rawlinson. The whole of the Persian suite, some thirty or forty in number, were duly invited, many of them persons of distinction, and all men on whom it was desirable for us to make a favourable impression. The whole body was drawn up in

line at table opposite the Shah, each left to his own inspirations for the understanding of what was taking place. The Shah himself was left to such attentions as the Lord Mayor and Lady Mayoress could spare from their many distinguished guests, and the success of the reception, politically and socially, was greatly owing to the personal tact and ability which the host and hostess displayed.

When we consider that our Indian service supplies so many men who pass in Persian and devote themselves to its study, and who on retirement come to live in London, it would appear natural that each Persian guest in Guildhall should have been accompanied, as is customary in the East, by some one competent to render him the services of hospitality and friendship. There are those who wear the C.I.E. and C.S.I. and other distinctions betokening their service, some of whom have been in Teheran, who would have rendered the stay of our friends pleasing, and laid the foundation of after friendships.

There was a paucity of Persian illustration in details. At that time, though of course Prof. Leitner does not refer to it, he had in his Oriental College at Woking some gentlemen most proficient as writers of Persian, and doubtless any service would have been rendered under his direction on such a public occasion. Indeed, the mosque of the college was then on the point of being opened as a special attention to the sovereign and his suite.

The City would have responded to any recommendation or request coming from a proper quarter. The India Office has played a leading part in promoting the opening of the Karun river, but it may be that the hereditary feud between the Foreign Office and the India Office about Persia stood in the way as to the arrangements for the reception. The Indians were scarce at Guildhall, and at the garden party there were chiefly those whose official and parliamentary position compelled their invitation. It is, however, exceedingly unlikely that the eminent men at the head of the Foreign Department were concerned in what took place, and it may have been due to the personal contrivance of some individual.

The incident of the Shah's visit very well illustrates the whole matter of the study of Oriental languages in this country and of the proposed Imperial Institute. Such is our negligence and our disregard of our own resources and requirements, that a sovereign whom it is our desire to propitiate is led to believe that we treat his language and country with disregard. He saw nothing of the Royal Asiatic Society, supported largely by the votaries of Persian, but he had presented to him the Parsees, whom he bitterly hates as much as they hate him, and also the society of Turkish Armenians for promoting sedition against the Sultan. This reception in Buckingham Palace led to the difficulties at Constantinople, on the plea of etiquette, which prevented the desired interview of the Sultan and the Shah.

The Persian incident is merely of interest as an illustration; but the want of regard shown by the leaders of the Imperial Institute as to the application of our own means to our requirements may have serious consequences. The Institute, it is supposed, is founded to promote the industrial development of the empire. Here comes out a scheme which proposes, as Prof. Leitner shows, to take up what is already provided for, the preparation for the higher Indian examinations, and which neglects the industrial necessities so urgently pressing.

At a time when Japan is undergoing a great revolutionary influence and coming into close contact with ourselves, Japanese is, from what appears, to be studied under the old lines with the complicated syllabaries. The cultivation of Roman Japanese has, however, so advanced that the study of Japanese can be as readily taken up as that of any European language, and the exertions of the advocates of Roman type make

it but a question of time when it shall be extended further to newspapers and other literature. For the old teaching there may be half a dozen students, for the new there is ample scope in the promotion of every industrial pursuit; and so with regard to other languages.

HYDE CLARKE.

Literary Gossip.

PAOLI—Johnson's Paoli—has been exhumed, and his remains will be interred in the country for whose independence he struggled so long. From a literary point of view he is chiefly interesting as having afforded an opportunity to Boswell, whose hero-worship was certainly well directed. Another biography of the Corsican soldier may be found in Pompei's 'État de la Corse.'

MR. JOHN ADDINGTON SYMONDS has been employed for three or four years past, while otherwise engaged in translation, upon a series of twenty essays, dealing with problems of criticism, art, and literature. These he has now nearly completed, and hopes soon to send to press. His last piece of translation—a version of Count Carlo Gozzi's rare and curious autobiography, accompanied by original treatises upon the development of Italian comedy, the history of the "Commedia dell'Arte," and the Venetian painter Pietro Longhi—will be published this autumn in two volumes by Mr. John C. Nimmo, with appropriate illustrations by French artists.

PROF. EDWARD CAIRD'S 'Critical Philosophy of Immanuel Kant' will be issued by Messrs. MacLehose & Sons, of Glasgow, in a few days. The object of the book is to give a connected view of the critical philosophy, showing the relations of the three Critiques to each other and to the other works of Kant.

MR. MONCURE CONWAY is making personal investigations in Virginia for his historical and biographical introduction to the volume of unpublished private letters of Washington which he is editing for the Long Island Historical Society, Brooklyn. This introduction will deal critically with existing traditions, and among its discoveries will be facts showing that four years of Washington's childhood—those between his third and seventh year—were passed on the estate now known as Mount Vernon. On Washington's early love affairs some new light will also be shed.

THE University Press, Cambridge, will shortly publish the Septuagint version of the Book of Psalms, being a separate issue of a part of vol. ii. of the Cambridge "Manual Edition" of the Septuagint, edited by the Rev. H. B. Swete, D.D.

MR. J. INGRAM LOCKHART, whose death we announced some weeks ago, left to a friend a voluminous MS., entitled "The Author Metamorphosed. By Gaspar le Franc de Berkhey. A Tale." The friends of the author hope to be able to publish the tale, which they state is of an unusual character.

WE understand that Lucas Malet has almost finished an important three-volume novel, dealing with a somewhat delicate problem of modern society. The first instalment of the work is to be published in the *Universal Review* for October 15th.

MESSRS. BELL & SONS will shortly publish a new volume by Mr. Waddington, entitled 'A Century of Sonnets.'

MESSRS. ROPER & DROWLEY will publish this month Prof. J. L. Lobley's new illustrated work on Mount Vesuvius, dedicated by special permission to the King of Italy.

DR. N. HEINEMANN's German reader, arranged on a new plan, will shortly be published by Messrs. Hirschfeld Brothers, under the title of 'Shining Lights of Modern Germany,' a collection of letters of the most eminent Germans of both sexes from 1800 to our time. Dr. Heinemann has added short biographical notices, and literary and historical notes.

A MEMORIAL tablet movement has been started in Newcastle-on-Tyne. Already Bewick's workshop, the birthplace of Lord Collingwood, the site of the old Close Gate, and the lodgings of George Stephenson in Eldon Street have been indicated by appropriate inscriptions. This week tablets have been affixed to the house on the Sandhill from which Bessie Surtees eloped with John Scott (afterwards Lord Eldon), and to the bookseller's shop at the Grainger Street end of Nelson Street in which Garibaldi, Kosuth, and other distinguished exiles met their local friends when visiting Newcastle under the guidance of Mr. Joseph Cowen. It is proposed to commemorate in similar fashion the birthplace of Lord Armstrong, in Pleasant Row, Shield Field, and the houses on either side of the Academy of Arts in Blackett Street occupied half a century ago by two local artists, H. Perlee Parker and the elder Richardson.

THE public library movement is still extending in the Lancashire district. On Saturday last a free library was opened at Denton by Mr. Alderman Walton Smith, of Manchester, who, referring to the progress made by these institutions in Manchester, said that the various libraries there had last year received 4,500,000 visits.

THE custom now in vogue here with the large drapery houses and general stores of dealing in books and selling them at cost price, or a trifle over it, is practised also in America, where a firm of booksellers are retaliating by offering for sale various articles in drapery, as they announce, "without profit." How if a like system of reprisals were adopted in this country?

THE scarce little volume alluded to by a correspondent in the *Athenæum* of August 24th, containing 'Sunday under Three Heads,' &c., which was sold recently at Messrs. Sotheby's rooms, realized 3*l.*, and was bought by a bookseller, Mr. Walford. Mr. Chidley, whose name was on the title-page, was a buyer of "jobs," and doubtless he purchased the remainders of the works comprised in the volume in question, and had them bound together, printing his own title. He has been dead many years.

MR. J. R. BOYLE, F.S.A., is preparing a handbook to the county of Durham, to be published by Mr. Walter Scott, and a history of the same county for Mr. Elliot Stock's county history series. Canon Greenwell, of Durham, will assist Mr. Boyle in the compilation of the last-named work.

FUTURE editions of 'Elocution, Voice, and Gesture,' by Rupert Garry, will be published by Messrs. Marcus Ward & Co.

AN historical work entitled 'Brandenburg-Preussens Colonialpolitik,' from the pen of the jurist Dr. Schück, is expected to be issued shortly in two volumes. The first volume will contain an historical account of the colonial policy of Brandenburg-Prussia, whilst the second will be devoted to a collection of documentary evidence.

THE first volume of M. N. Grodekow's great work, entitled 'The Kirghiz and Kara Kirghiz of the Province of the Syr Darya,' has just been published at Tashkent. It is described as an *édition de luxe*, with numerous lithographs of Kirghiz of both sexes.

DR. G. WEIL, Professor of Oriental Literature in the University of Heidelberg, died at Freiburg on the 29th ult. During his life of eighty-one years he produced many Oriental translations, editions, and essays, including 'Ibn Ishak's Life of Mohammed,' the oldest known biography of the prophet. His principal original works were 'Mohammed the Prophet: his Life and Teaching,' published in 1843; 'History of the Caliphs,' 1846-62; and 'History of the Islamites from Mohammed to Sultan Selim,' 1886.

THE most interesting Parliamentary Papers of the week are Finance Accounts of the United Kingdom for the Financial Year 1888-9 (8*d.*); Reports respecting Laws in European Countries as to the carrying of Fire-arms (5*d.*); Return of Teachers in Elementary Schools in Receipt of Pensions, &c. (1*d.*); Public Records in Ireland, Twenty-first Report of the Deputy Keeper (1*s.*); Fishery Board for Scotland, Report (4*s.* 10*d.*); Education, Scotland, Report of Committee (1*s.* 10*d.*); Africa, Further Correspondence respecting Zanzibar (10*d.*); Papers respecting the German Laws of Insurance against Old Age and Infirmary, passed by the Reichstag on May 23rd, 1889 (4*d.*); and Reports of the Inspectors of Mines for the Year 1888.

SCIENCE

Modern Views of Electricity. By Oliver J. Lodge, LL.D., F.R.S. (Macmillan & Co.)

THIS book is likely to attract much attention in the electrical world. It aims at setting forth in popular guise the results of modern attempts to explain the phenomena of electricity, magnetism, and light by known principles of mechanics and hydrodynamics. Faraday taught that what looks like direct action at a distance is really due to elastic distortion of the intervening medium—a distortion of such a character as to produce tension along the lines of force, and compression at right angles to them. Maxwell gave this theory a more definite shape, and extended it to light, maintaining that waves of light are the same in kind as the electromagnetic waves which are originated by rapidly alternating currents. Heaviside, Poynting, and the author of the present work have been labouring to bring the theory down from the clouds and make it a working theory for ordinary electricians. Dr. Lodge is an admirable exponent of their views. He does not stand too much on his dignity as a philosopher—is not afraid of committing himself by crude and imperfect statements when no better are available—but desires above all things to make himself

understood. The theory which he has to expound is not a finished theory—many parts of it have been only imperfectly conceived; and all that is possible for the expounder at present is to give a firm grip of the principles underlying the internal mechanism to which the observed actions are due.

According to the theory here set forth, an insulating substance—or rather the ether within it—yields in a temporary way and to a moderate extent when subjected to electro-motive force, and springs back again as soon as this external force is removed. The "specific inductive capacity" of the insulator is proportional to the extent of this elastic yielding. On the other hand, the ether in a metallic conductor yields permanently with frictional resistance, and an electric current consists in the slipping of one portion of ether past another. This frictional slipping generates heat, and also produces eddies or *vortices*, the axes of which are lines of magnetic force.

Positive and negative electricity are likened to wheels revolving in opposite directions, and their mutual action is supposed to resemble that of a series of toothed wheels each driving the next. The first, third, and fifth of such a series revolve in one direction, and represent positive electricity; the second, fourth, and sixth revolve in the opposite direction, and represent negative. This is evidently a very vague analogy, for a toothed wheel has one definite plane of rotation, whereas the electric action shows no preference for any particular plane.

Dr. Lodge tells us that the energy of an electric current does not reside in the conducting wire, but in the surrounding dielectric. Vortex rings are generated in the dielectric; and the only use of the wire is that its surface acts as a slide on which the rings can slip with very slight resistance. The vortex action follows the surface of the wire, as being the path of least resistance, and is thus prevented from diffusing itself in three dimensions. If the action is indefinitely brief it does not penetrate to the interior of the wire, and with alternating currents of excessive rapidity the central portion of the wire is very little affected; but when a current is steadily continued there is frictional propagation of the effect from the surface inwards, just as the water in the centre of a vessel which is set in rotation is at first at rest, but at last rotates with the same angular velocity as the vessel. Here again the explanation needs to be explained. How can vortex rings exist and be propagated in a medium which only yields elastically and comes back again?

As regards chemical relations, Dr. Lodge holds that each atom in the free state possesses a definite charge of electricity; a hydrogen atom, for example, a certain amount of positive, and an oxygen atom double this amount of negative electricity. The following is his explanation of Sir Wm. Thomson's contact experiment in which a positively charged electrometer needle shows a tendency to move from zinc to copper:—

"The effective cause.....is the greater affinity of oxygen for zinc rather than for copper. This by itself would cause a greater strain of negative electricity towards zinc.....and a consequent rise of negative potential. A piece of isolated zinc is, therefore, some 1.8 volt below the

potential of the atmosphere. The same sort of thing is true of copper except that the intensity of the strain is less; as evidenced by the less heat of formation of CuO compared with ZnO; and accordingly a piece of isolated copper is about 0.8 volt below the potential of the atmosphere. Directly the two metals touch they necessarily become of the same potential..... and the equalization of potential is effected by the rush of electricity across the junction, whereby the zinc receives a positive charge, and the copper a negative charge, until their potential is equalized.....The original difference of potential between each and the air in contact with it remains unaltered; hence there is a gradual slope of potential of 1 volt from the layer of air in contact with zinc to the layer in contact with copper; and this slope of potential is what the electrometer needle feels."

This seems rational. On the other hand, the explanation offered of thermoelectric force appears fallacious:—

"If, from any cause, a set of atoms could be made to move faster in one direction than in the reverse direction—to move forwards quickly and backwards slowly—then such an unsymmetrically-moving set will exert a propulsive tendency and tend to drive a current of electricity forwards, simply because the force exerted is proportional to the velocity, and so is greater on the first journey than on the return."

This explanation appears to overlook the fact that when the distance moved over is the same the time is inversely as the velocity, and therefore in the case supposed inversely as the force, so that the momentum generated will be independent of the velocity, and will be the same in the backward as in the forward direction. In the motion of a solid through an ordinary liquid the force is not proportional to the velocity, but increases faster than the velocity, and this is the reason why, in an ordinary liquid, a quick forward motion and a slow backward motion produce, on the whole, a forward momentum.

To those who value science chiefly for its practical applications the most interesting portion of Dr. Lodge's book will be that which proposes the direct manufacture of light. Light as obtained by combustion, or by the heating action of electric currents, may be termed a "by product." The energy represented by the luminous vibrations is trifling in amount compared with that spent in non-luminous heat vibrations. If we could directly produce ethereal vibrations of the rapidity which corresponds to luminosity, this waste would be avoided. The direct production of light appears to occur in phosphorescence, and perhaps also in electric discharge through rarefied gases. It is, therefore, not to be regarded as an impossibility.

The Mining Manual. By Walter R. Skinner. (4, Birch Lane.)—This is essentially a business work for the guidance of investors in mines, and not in any sense a scientific treatise. It contains in a convenient form much useful information concerning mines in all parts of the world, obtained mainly from reports and prospectuses. No fewer than 900 companies are referred to, exclusive of South African enterprises, which are noticed in a special section and number nearly 400. The present issue of the manual deals with the aspect of mining in 1888, and contains, in an appendix, the full text of the Stannaries Act of 1887.

ASTRONOMICAL NOTES.

ANOTHER small planet, No. 287, was discovered by Prof. C. H. F. Peters at the Litchfield Observatory, Hamilton College, Clinton, N.Y., on the night of the 25th ult. It is stated to be of the tenth magnitude, so that, if really new, it is somewhat remarkable that it has escaped detection so long. Prof. Peters had already discovered no fewer than forty-seven of these bodies, the last being Anahita, detected on the 8th of October, 1887. With regard to the two discoveries, still presumed to be new, made by M. Charlois at Nice and Prof. Palisa at Vienna on the 3rd of last month, the editor of the *Astronomische Nachrichten* remarks (No. 2918) that it appears from later information that M. Charlois's discovery slightly preceded that of Prof. Palisa, so that the former will reckon as No. 285, and the latter as No. 286.

A communication from Mr. E. E. Barnard, of the Lick Observatory, to the *Astronomische Nachrichten*, No. 2919, gives an account of his discovery of the small companions to Brooks's comet (d, 1889), to which we referred in our "Notes" on August 17th. On the 1st of that month a very small and faint nebula was noticed closely north following the head of the comet, and another a little larger further off (distant about 4') on the same side. The next night it was seen that both the companions were accompanying the main comet. That which was nearest to the latter was very small, with a tiny stellar nucleus and a faint short tail nearly reaching to the parent comet; the other was somewhat larger, and also had a very faint nucleus and tail. Two nights afterwards (August 4th) two more companions were noticed following the comet at still greater distances, each having an excessively difficult nucleus, and the larger and most distant a slight extension or tail, like the two discovered on August 1st. The result of the measurements obtained of the respective places of these objects is that, while the position angles were essentially constant, there was a decided, but very slow increase in the distances of the companions from the parent comet. Mr. Barnard remarks that since his discovery of a nest of companion comets some distance south-west of the great comet of 1882 on the morning of the 14th of October in that year, he has always examined the immediate neighbourhood of every comet with the object of ascertaining whether any small companions were perceptible. The small companion comets which Mr. Barnard noticed at Nashville, Tennessee, on that occasion were nearly 6° south by west of the head of the great comet; and it will be remembered that five days previously, on the 9th of October, the late Dr. Julius Schmidt, of Athens, had noticed a single companion about 2° nearer to the great comet on the same side. But the separation of the nucleus of the great comet into several centres of condensation in a straight line was noted before that: Prof. Krüger saw two of these condensations on October 5th and 7th, and Dr. Schmidt noticed them about the same time; three were seen by Prof. Holden on October 13th and 17th; four a few days afterwards by Mr. Prince, at Crowborough, and by the late M. Tempel, at Arcetri; and on January 27th, 1883, Mr. Common, at Ealing, perceived no fewer than five distinct nuclei in a line like pearls on a string. Additional interest is given to the similar phenomenon on the present occasion (as first noticed by Mr. Barnard) from the fact that Brooks's comet is of short period.

Mr. Chambers is issuing, through the Clarendon Press, a fourth edition of that valuable mine of astronomical information (as it has been justly called), his *Handbook of Descriptive and Practical Astronomy*. The science has grown, and the book has grown with it; the modest volume which formed the first edition became, when the third was issued about twelve years ago, one of

nearly a thousand pages. The extensive additions now made have compelled the author to divide it, and he has decided that the fourth edition shall appear as three volumes, pagged, indexed, and sold separately. The first of these, on 'The Sun, Planets, and Comets,' is now published. The information is carefully brought up to date; all the numerical data in the solar system are adapted to the new solar parallax 8".80 (making the sun's mean distance from the earth 92,890,000 miles), and elements are given of the orbits of all planets and comets which have been discovered up to the end of last year. It would have been better, we think, to have headed the chapter allotted to "Vulcan (?) differently, as "Supposed Intra-Mercurial Planet or Planets." The second volume (the printing of which is nearly finished) will be appropriated to 'Instruments and Practical Astronomy'; and the third to 'The Starry Heavens.'

We regret to notice the death of Col. Tomline, proprietor of the well-equipped private observatory at Orwell Park, near Ipswich, where the observations have been under the charge of Mr. J. I. Plummer.

ANTHROPOLOGICAL NOTES.

MR. W. ANDREWS has communicated to the *Archæological Journal* his observations on cup and circle markings on church walls. These survivals of a prehistoric custom have been found in Germany, Switzerland, Sweden, and various parts of our own country. In many of the churches of Warwickshire and the neighbourhood, mainly on the south walls, are found circular incised marks, containing a small central hole. This would indicate the manner in which they were formed, by the use of two sharp nails or other instruments connected by a cord as a kind of compass. Many of them contain radiating lines, frequently occupying only half the surface. Their worn and decayed state shows that they are ancient.

Mr. David MacRitchie has contributed to the *Archæological Review* (August and September) two articles on the Finn-men of Britain, in which he interprets the stories of mermen and mermaids, called "finns," current in Shetland and elsewhere in the north of Scotland, relating to visits of Finlanders or Ugrians in their kayaks, which being small and skin-covered, and closed up with the exception of the hole in which the voyager sits, seem part of themselves. So the Finn-woman, landing from her little kayak and arranging her hair with her comb and mirror, captured by an amorous Shetlander, serves as the historical basis of a mermaid story. He identifies the Finns with the Feinne of Gaelic folk-lore, and one section, at any rate, of them with the Pechts, or Picts, of history.

In this connexion it is interesting to note the recent discovery of the ruins of a broch at Stow, near Duns, one of the only two at present known south of the Forth. Unfortunately, the exploration was not rewarded by the discovery of any objects of anthropological value.

Mr. Clinch furnishes, in the last number of the *Proceedings of the Society of Antiquaries*, an account of his explorations into the (so-called) pit dwellings at Hayes Common, in Kent. It is computed that they number about 150. He divides them into three classes: 1, large circular pits from 10 to 20 or even 30 ft. in diameter, and in their present condition from 6 in. to 2 ft. 6 in. deep, surrounded by a mound in which at one point there is a flat space, probably the old entrance to the hut, and containing no considerable remains of fire; 2, large circular pits, similar to these, but with a low conical mound in the centre; 3, small circular pits from 4 to 10 ft. in diameter, containing at the depth of about a foot or less indications of fire. No pottery at all, and only about twenty or thirty flint chips, have been found; but in the adjoining parish of West Wickham Mr. Clinch has collected more than 2,000 implements and chips. In Addington Park another series of pits was stated

by the Rev. W. Benham to exist, similar to, and in a line with, those on Hayes Common. The evidence points to the probability of their great antiquity.

Science Society.

'SPECIAL PHYSIOLOGY, including Nutrition, Innervation, and Reproduction,' is the title of the concluding portion of Prof. McKendrick's 'Text-Book of Physiology.' It will be issued by Messrs. MacLehose & Sons, of Glasgow, in a few days. The first volume, including general physiology, was published last year.

MESSRS. BLACKIE & SON will publish immediately a translation of the well-known 'Organische Chemie' of Prof. Bernthsen, of Heidelberg. The translation is by Dr. George McGowan, of University College, Bangor, and the original text has been specially brought up to date for this edition by the author, who has throughout shown keen practical interest in the perfecting of the English edition.

THE death is announced from Paris of Dr. Maurice Perrin, President of the Academy of Medicine. Dr. Perrin, who was born at Vezelière (Meurthe), was surgeon-in-chief to Marshal MacMahon's corps d'armée in 1870. Among other works he published 'The Function of Alcohol and Anesthetics in the Organism,' 'A Treatise on Anæsthetic Surgery,' and 'A Treatise on Ophthalmoscopy and Optometry.'

FINE ARTS

The Catacombs of Rome, and their Testimony to Primitive Christianity. By the Rev. W. H. Withrow. (Hodder & Stoughton.)

THIS book is designed to support the Protestant view of Christianity. It is in fact a comparison of Christian sepulchral inscriptions with pagan sepulchral inscriptions, and contains numerous citations on the same subject from the writings of the Fathers. Many hundreds of early Christian inscriptions are placed in it, of which a large proportion have never appeared before in English literature. The author's object is chiefly to show the contrast between primitive Christianity and modern Romanism. The work is divided into three books, the first of which relates to the structure and history of the catacombs; the second to the art and symbolism of the pictures in the catacombs; the third to the inscriptions in the catacombs, and their general evidence as to the doctrines, the social life, and the ministry, rites, and institutions of the primitive Christians. The contents of the first book are treated of in all other books on the same subject, and may be derived from the information they give; there is nothing new in it. But in the second and third books we have a discussion of early Christian art, and of the doctrinal and institutional life of the primitive Christians, which may be found very interesting.

We find it stated that the execution of the decorative work, as every one knows, is coarse and the drawing uncouth, and that the treatment is generally symbolical. "Of the great variety of available topics," the author says, "the number selected for art presentation was comparatively limited, and the artist in the treatment of these frequently contented himself with the constant and unvaried reiteration of the same types, which were often of the rudest and most conventional forms." Perhaps the principal point in this art representation is that in

the early age of Christianity all representations of the Deity were avoided, and the Supreme Being was always represented symbolically or by a hand only. This is one of the points on which archaeologists differ. Some recent Roman Catholic writers assert the contrary to be the case, and refer to sculptures on sarcophagi in catacombs as representing the Omnipotent Jehovah under the figure of an aged person sitting on a stone. But that distinguished archaeologist Raoul Rochette, himself a Romanist, opposes this view. "I doubt," he says, "the reality of this explanation, contrary to all we know of the Christian monuments of the first ages, where the intervention of the Eternal Father is only indicated in the abridged and symbolic manner proper to antiquity by the image of a hand."

The author also shows that in another case a Romanist writer of the present time, who says that a group of three bearded figures on a sarcophagus of the fifth century represents the Trinity, is contradicted by Padre Garucci, who identifies none of the figures in the same manner as Dr. Northcote. It is rather striking that the modern Italian writers do not agree with the modern English writers.

The author maintains that any explanation which describes these figures as representing the Deity is strongly opposed to the entire spirit and character of early Christian art; and it is impossible to disagree with him that Christian art lost its simplicity in later times, and that the Roman Church was guilty of materializing Christianity. He gives examples of the grossness and vulgarity with which the figure of the Deity is treated in later times.

In the catacombs all sufferings and sorrows and martyrdoms are avoided. The primitive believers in the midst of their manifold persecutions rejoiced. "There is no sign of mourning," says D'Agincourt, "no token of resentment, no expression of vengeance; all breathes of gentleness, benevolence, and love." "To look at the catacombs alone," says Rochette, "it might be supposed that Persecution had no victims, since Christianity has made no allusion to suffering." In contrast to this many instances may be remembered by those acquainted with picture galleries and churches. Some are especially alluded to by the author of this book, such as the wall painting in S. Stefano Rotondo, where St. Dionysius is represented in full episcopal robes walking at the head of a procession, holding his head streaming with blood in his hands. The picture of St. Sebastian pierced with arrows is to be seen in nearly every picture gallery. We find, again, that the early Christians had no recognized portrait of our Saviour. He was always depicted as the Good Shepherd, or as a youth representing the Genius of Christianity. The oldest remaining portraits of Him are of the fourth century, in the catacomb of Calixtus and SS. Nereus and Achilles, drawn by the later Christians, who had begun "to walk by sight and not by faith."

Many observations in the third book on the character of the inscriptions will be read with great interest. The Greek language is frequently used in the catacomb inscriptions, since that language had a hieratic character, just as Latin has now through-

out Roman Catholic Christendom. We can see this in the traces of Greek which remain in the liturgies of the different churches; for instance, "Amen" is a Greek, not a Latin word. The author says in chapter i. that the origin of the word *catacomb* is exceedingly obscure; but on p. 433 he says that the catacomb was designated the "cemetery" or sleeping-place, showing that the early Christians considered their dead as fallen asleep; surely, therefore, this is the origin of the word *catacomb*, *κατά* and *κοιμήν*.

We consider that the language used in describing Roman ecclesiastical functions in p. 552, "the blare of martial music," "humiliating osculations of bishops," &c., "the vast expanse of the mighty dome of St. Peter's," is open to the same criticisms which the author has not spared to the Roman Catholic ecclesiastical pictures. We also think that the passage from Tertullian quoted at the end of the book, if taken strictly, would exclude all adaptation of Christian worship to the various circumstances of the human race. With these few exceptions we consider the book a valuable and useful work to students of ancient Christian art. The illustrations are numerous and carefully done.

Die Giganten und Titanen in der antiken Sage und Kunst. Von Maximilian Mayer. (Berlin, Weidmann.)

THIS is one of the books which at the present time only a German could write, and which probably none but a German would write if he could. But as with so many of its class, other nationalities may be thankful that written it has been; though probably, again, only a German will read it through with a steady conscientiousness that would satisfy the author. Other students are likely to be deterred from perseverance after a short experience of one "long, heavy, painful page" after another. So they may be thrown on the experiment of scanning table of contents, headings of chapters, and even index, to seize a conception of the author's point of view, and a general apprehension of the aspect under which the subject is presented. Here, again, but meagre assistance is afforded, and such is the author's truly national unconsciousness of the value of divided and logically divided paragraphs, that there is really nothing for it at last but to fall back upon any previous knowledge of the subject, take a broad view of it independently, and then dive again into our author in search of help for its recognized difficulties and our own insufficient information.

General materials and references for the study of the Titans and giants as they appear in ancient literature and art are to be found collected in a very full article in the 'Encyclopædia' of Ersch and Gruber, and then in another by Wieseler in the Halle 'Encyclopædia.' Jahn, Overbeck, and Heydeman have dealt with the illustrative works of art. In the book before us the author supplies a still more complete list of these, and proposes further to subject the legends of the Titans and giants to an analysis which in its conclusions shall withdraw their original relations and development from the region of haze into that of science. He has

probably had the best success which such a project admits of, but as with other cases of evolution it is only in quite the most recent transitions that positive evidence is obtainable.

The interest in this branch of mythology has been naturally quickened by the excavations at Pergamus and the recovery of the wonderful sculptures of the battle of gods and giants which adorned the great altar there—the “throne of Satan” of the book of Revelation (ii. 13)—and which are now at Berlin.

The Gigantomachia, as represented here, was, indeed, the culminant phase of both the legends, which can be traced downward from Homer and Hesiod, in courses now distinct, now crossing each other, and ultimately, as artists treated them for the advantage and convenience of art, inextricably intermingled. But a little inquiry soon makes it clear that these processes had been going on even before the date of the earliest preserved Greek poets, who selected from a fund of materials in various stages of development, while many traits that they neglected lived on after them in popular traditions and even local cults.

A past conflict of gods and Titans is indirectly assumed by Homer as known; glimpses of it fade away in the shadowy background of his epos; but it is a conspicuous and peculiarly elaborated incident in the ‘Theogony’ of Hesiod. Here we find it a marked epoch in that systematic scheme by which the poet sets forth the evolution of the universe from a few restricted elements and the crudest conflicts of the powers of external nature, intermingled with personal characteristics, to a comparatively stable and harmonious arrangement of interests human and divine. He commences with the moderate postulates of Chaos, Earth, Tartarus, and Love, “the most beautiful of Immortals”; a series of generations then follows on, each in its turn more definitely specialized. Advance is through conflicts and cataclysms. Uranus is supplanted by his son Cronus after he has confined three other sons under the earth. Zeus supplants his father Cronus, but only establishes his power after a severe conflict with the Titans, the other sons of Uranus. He succeeds by the help of the three exiled Uranids—Cottus, Briareus, and Gyges—whom he releases and bribes by a share of nectar and ambrosia. Hesiod, in fact, anticipates Æschylus in transferring to Olympus the notorious arts of party politics.

The conflict with the Titans seems to have been too unmanageable for art, which attached itself in preference to that with the giants. The Uranids, each with fifty heads and one hundred arms, were repugnant subjects; any details which were more available became naturally adopted in the Gigantomachia. It is a law of the tradition of legend that the similar tend by attraction to combine, or at least to interchange details in virtue of incidental agreement. Sometimes they become confused spontaneously by lapse of memories, at other times interest is heightened deliberately by transfer of extensions and embellishments.

Hesiod has no battle of the giants, and indeed gives them but a single line; and this has been bracketed by editors as spurious because representing them—inconsistently it was thought—as equipped with

regular arms and armour. But the line is vindicated by the vase paintings of archaic style, which assign to them the spears and shields of the Greek warrior.

The Homeric poems treat the giants equivocally, referring to them generally as “wild tribes,” as “a people of violence,” just as there is mention of the Cyclopes as “men overweening.” But on the contrary it is said of the Læstrygonians, big as mountains and man eaters like the Cyclops Polyphemus, that they were “not like men, but giants.” It is pretty clear that behind these Homeric giants were popular conceptions very much after the model of the mediæval ogre. Cave dwellings on the borders of the Mediterranean have yielded evidence of cannibalism, and though it were only indulged in under stress of famine, the usual exaggeration would do the rest.

Homer no more than Hesiod describes such a battle of gods and giants as recurs so constantly in ancient art, and as given in detail by Apollodorus; but he supplies the key-note. Ulysses relates how he sees in Hades the mother of the twins Otus and Ephialtes, not styled by him giants, but described as of gigantic bulk and height, who threatened the Immortals with war, and were proposing to pile Ossa on Olympus, and Pelion on Ossa, when they were struck down by the timely shafts of Apollo.

Hesiod makes the giants children of Gaia, the earth; but it is in the tragedies that we find the assonance γίγας and γίγαντες insisted on. Their reputed origin as earth-born was the suggestion of the serpent legs with which they appear elsewhere, and conspicuously in the sculpture at Pergamus. So Cecrops, as indigenous son of the soil and progenitor of the autochthonous Attic kings, was described and represented in art as terminating in a single serpent tail. So he is seen on the rim of the exquisite rhyton vase in form of a sphinx in the British Museum. Phidias respected tradition, while making the metaphor consistent with plastic elegance, by seating the Cecrops of the Parthenon pediment in natural form beside a coiled serpent. But the giants could not assert dignity, and the sculptors did not hesitate at a somewhat melodramatic effect; each leg is continued as the coil of a serpent, and that frequently ending, not as a tail, but with a head. Consistently, again, they are deprived of artificial weapons, and hurl stones and trunks of trees. The Titans were ultimately neglected by poets or reintroduced by name as giants; and Briareus, the ally of Zeus in the first battle, is found among the vanquished in the second.

First or last the war of the giants became typical of volcanic action; it is constantly localized in regions subject to such convulsions, and the poets told how the disturbance of the quietude of Ætna was due to Encecladus below it seeking relief by turning upon his other shoulder. In this case, as in numerous others, it is not easy to decide whether the mythus was invented in the first instance to be the vehicle of the allegory, or the allegory took possession of a current mythus which lent itself to significant adaptation.

One-third of Herr Mayer's book is occupied by what to many will appear its most interesting and useful part, comprising an

enumeration and description, with unexampled completeness, of the marvellous variety of works of art—vase paintings, sculptures, gems, and coins, preserved or recorded—which attest the ancient popularity of the subject of the Gigantomachia. In this respect, and also for the sake of its exhaustive citations of illustrative passages from the entire field of ancient literature, the work will be of much use to students of Greek art and archaeology.

LIEFERUNGEN XXII., XXIII., XXIV., and the final Lieferung XXV., and the text, completing the series of *Die Kaiserl. Königl. Gemälde-Gallerie in Wien*, “avant la lettre,” have reached us from Herr Meitke, of Vienna, whose agents are Messrs. Dulau & Co., after a long accidental delay. These are accompanied by a capital collection of essays by Dr. Carl von Lützow, describing the pictures etched for the work by Herr W. Unger. Each essay gives a general account of the life, style, artistic position, and relations with other painters, his masters, pupils, and prototypes, of the artist in question; a note or two on the history of the picture; and a description of the work itself. In some cases these essays are critical, they are always intelligent and perspicacious, and they usually include references to writings on the artist and his works. Antiquarian and personal details are, of course, given on a very limited scale, but they are not unknown. The histories of the pictures severally are never omitted—at least we have not found them wanting whenever we have had occasion to examine the notices and compare them with similar accounts. Facsimiles of the signatures and dates of the examples, which are often of extreme value and rarity, are given where they exist. The numerous smaller etchings from pictures by the masters concerned, and preserved in other galleries than the great one at Vienna, to which the larger plates forming the staple of the publication are devoted, are very spirited. The plates *hors texte* have often considerable value of their own; for instance, that on p. 191, where Dr. von Lützow writes about Dürer's great ‘Adoration of the Trinity’ (‘Das Allerheiligenbild’), which Rudolf II. contrived to steal from the chapel of Landauer, at Nuremberg. Here the smaller cut shows how the picture—one of the largest works of Dürer in the world, and, on the whole, the most important—was originally framed. Rudolf left the frame itself in the Landauer Bruderschaft, where the picture ought to be. The frame is, no doubt, from a design of Dürer, and is in every way worthy of him. The larger plate 97 gives the whole of the marvellous picture, with the Majesty, angels, saints, kings, poets, warriors, and popes in a double circle, with the beautiful landscape which we described when noticing the Arundel Society's not wholly unsatisfactory chromo-lithograph from the picture. That lithograph, by the way, was till now the only print of any kind, not even excluding woodcuts, yet published in England from this example of the highest German art. Herr Unger's etching is on too small a scale to do it such justice as many other pictures of less importance have received at his hands, but it is, as a general view, of excellent quality, even so far as relates to the little figure of Dürer himself, who stands on our right in front of the landscape. Among the finest etchings of the larger size is the triptych (No. *81), by (or attributed to) R. Van der Weyden, of ‘Christ on the Cross, with Mary and John,’ the donor and his wife kneeling at the foot of the Rood. The former two are weeping; Mary embraces the stem, while St. John sustains her by the shoulders. The latter two are praying, each with joined hands; the donor looks up at the Saviour, while the lady looks forward with a placidly devout expression which is charmingly rendered. In the wings

are whole-length figures of St. Mary Magdalene and St. Veronica; all the backgrounds are landscapes, painted with much brilliancy and charmingly like nature, according to the artist's wont. Angels—not seraphim, as Dr. von Lützow calls them—hover in the sky over each figure. Most interesting as this picture is, we have our doubts about its being Roger's handiwork. It comes nearer Memlinc's or G. David's. Herr Unger's touch, although he has judiciously etched in an open and bright manner, assimilating this work to a line engraving, has given hardly enough of the stiffness and what Messrs. Crowe and Cavalcaselle ('Flemish Painters,' 1872, p. 218) aptly call "strain" of Roger, even in his latest development, to which stage we must, if at all, refer this very fine piece. The 'Lady's Portrait,' after Antonio More, is as good as it can be—a veritable reproduction of the style and manner of the artist. It is dated 1575. The 'Gentleman's Portrait,' though signed "Titianus F.," is sufficiently like a Calcar to warn us to be careful in ascribing the works of the one artist to the other. Van Dyck's sumptuous 'Marriage of St. Catherine' is a thoroughly characteristic picture of his florid time, which the etching before us adequately reproduces. After this come a robust Tintoretto of a 'Procurator of St. Mark's,' an austere and stern personage, painted with all the artist's wonderful vigour (the impasto is most solid); a fine panorama of Venice by Canaletto; a dramatic and naturalistic Ribera, 'Christ before the Doctors'; and Holbein's fine 'Portrait of an Englishman,' dated 1541, and showing a young man with gloves in one hand, the fingers of the other between the leaves of a book; it is a picture in his best style and happiest mood. The beautiful 'Madonna,' rightly called one of the pearls of the Imperial Gallery, and formerly named after Hugo van der Goes—although Messrs. Crowe and Cavalcaselle denied it to this master and were inclined to give it to Memlinc, whose name it now bears—has some resemblance to the charming little retable bearing the name of John van Eyck, which was lately sold from Burleigh House and has found a resting-place in Berlin. Among the gravest and noblest of the pictures of his time is the 'Sta. Justina' of Moretto, the "Silver-toned Master," of which the etching before us is, although a little too black, by much the best translation into black and white. The next of the series is the very characteristic 'Madonna and Saints,' by Palma Vecchio, an excellent etching, in which we have, compared with the Moretto and other pictures, the style proper of the master adequately differentiated. Parmigiano's 'Portrait of a Gentleman,' evidently a Venetian senator, standing in an attitude of deep thought, with his hands clasped before him, and near the doorway of a hall of state, which is No. 98 before us, is a wonderful reading of character, full of colour, and graver, or, at least, more sincere and simple in its taste, than Parmigiano's portraits sometimes are. The etching is quite worthy of the subject. Lotto's 'Madonna and Saints,' No. 99, is one of the most charming pieces of *genre* with a religious title in the world. The characteristic sweetness of the Virgin's face, the gladsome energy of the Child, tempered with such dignity as one might look for in an infant of noble Venetian blood, and the sweet reserve of the handsome, warm-blooded damsel who, in the character of a saint, kneels before Christ, are choice features of an artist who is but insufficiently represented in the National Gallery and the Louvre. No. 100 is Van Dyck's superb three-quarters-length, life size portrait of Johan von Montfort, Master of the Mint to the King of Spain, a famous picture, etched very finely by P. de Jode, which cannot be too widely known. Thus ends one of the most worthy and fortunate series of plates after pictures in the great galleries of Europe. We congratulate all concerned in the publication, especially the publishers, whose liberality and good judgment

deserve all possible success, and Herr Unger, who, often tried as his etching-needle has been, never did better than while exercising it in the manner commended above. To Dr. von Lützow all thanks are due for the erudite and careful execution of his onerous task.

ARCHÆOLOGICAL PUBLICATIONS.

The Archaeological Journal, Nos. 179 and 180 (Oxford Mansion, Oxford Street), completing, with the index, or rather list of its contents, Vol. XLV. of the series, lie before us, and prove the increased value and enlarged attractions of that excellent publication. The principal contents are Mr. B. Lewis's notes on 'Roman Antiquities in Touraine and the Central Pyrenees,' which describe (1) a curious example of that numerous class of antiquities, the oculists' stamps, which attest the ripeness of diseases of the eyes, due, we think, to the faulty chimneys and wood fires of Roman Gaul, Britain, and Germany (such stamps are much rarer in Spain, Italy, and the East, where fires were less needed). This stamp bears the names of one Proculus and four of his nostrums. No doubt the people of all these countries, not being blessed with spectacles, employed some of the medicaments in question as tonics for local application when time, bad feeding, and bad living weakened their powers of sight. That most of the remedies bear Greek names, sometimes disguised in Latin forms, is a fact the significance of which is obvious. Solid collyria, shaped like little sticks, not unlike the form of modern lunar caustic, have been found at Rheims, and with descriptions "stamped [moulded] upon them." We also find described (2) a rock crystal, engraved with Diana Tauropolis driving a team of two oxen; (3) the fine square tower near Tours, known, by a wonderful corruption, as the Pile de Cinq-Mars, which may have been designed for signalling purposes, as several other instances occur between Roman camps; (4) the aqueduct of Laynes; (5, 6, 7) so many minor remains, such as the fine and striking west portal of the church of Valcabrière; and (8) the church of St. Bertrand de Comminges, with its Roman relics, ravaged alike by Burgundians and Saracens, where antique tablets bearing "D. M." are built into the wall. Mr. A. Hartshorne gratifies lovers of old English monumental art by a thorough account of the effigies and tombs in the Beauchamp Chapel, Warwick. Mr. J. P. Harrison is to be thanked for his paper on recent discoveries in Oxford Cathedral, including fragments of "pre-Norman" date, built into the wall as quoins and otherwise, which not only go far to condemn the questionable assertion that Anglo-Saxons almost always built their churches of wood, but indicate that one portion of the work had a triple apsidal (*i. e.*, the Eastern type) end, and not a flat (or basilican) form, and that a central doorway existed. Marks of fire on some of the stones may be said to confirm the opinion that, as in other cases, the ancient church Didan built for his daughter, St. Frideswide, was of stone with a wooden roof, burnt, as recorded, in A.D. 1002, in order to destroy certain filibustering Danes who had taken refuge there, and whom the Anglo-Saxon subjects of Ethelred II. treated like mischievous rats, and the "resources of civilization" were in this instance equal to the occasion. A pre-Norman base was likewise found, and relics of humanity which may fairly be supposed to be those of Didan himself or his wife Sofrida, mother of the saint. Mr. Harrison gives a valuable illustration of that *trop de zèle* to which we owe the ruinous falsification of innumerable ancient records: "When replacing the decayed or fractured part of this base eighteen years ago Sir G. Scott's clerk of the works added a foot ornament, under the belief, as it would appear, that all the carved stonework of the cathedral was of the date of some bases found in the east wall of the sacra-

rium, and might consequently be finished in the same way when new work was introduced. The incongruity between this refined twelfth century ornament and the rude, flat moulding of the base would at once strike any one acquainted with the miniatures of buildings in Saxon manuscripts." The Rev. E. S. Dewick illustrates a very curious anchorhold discovered in the chancel of St. Martin's, Chipping Ongar. He suggests that such recesses were doubtless foci for village gossip, and that the recluses who inhabited them probably had a function analogous to that of our "society" papers and scandal-mongers. "From mulne, from Cheping, from smide and ancre huse me tidings bringet," says that quaintest of documents the 'Ancient Riddle.' The Rev. Sir T. H. B. Baker describes Wisby and some churches in South Gotland. St. Mary's, Melbury Babbe, Dorset, has, from notes made in 1852, valuable exposition by the Messrs. Buckler, who conclude thus: "Shortly after the description of the church was written, the roofs were taken off and the roodbeam in the chancel arch was destroyed. The altar stone and old grave stones were removed, and replaced by common paving tiles." Mr. Micklethwaite has a valuable collection of notes on pigeon houses in churches. Perhaps the most fresh and important paper in the volume is that by Mr. E. T. Werner, 'On the Great Wall of China,' the very existence of which has been denied by certain tourists who had never seen it; nevertheless Mr. Werner not only illustrates in the fullest manner the bulk, strength, and solidity of the tremendous structure he saw, but describes and gives views, plans, and a history, together with notices of the older *Liao-tung* of 2,000 years ago. He offers an ingenious explanation of Marco Polo's silence as to this wall, one of the finest portions of which, as if for the confusion of the modern tourist, had been measured, planned, drawn, and, in terms which rise from bald prose to poetry, elaborately described by Capt. Parish, who accompanied Lord Macartney in 1793. Of this incomparable work as a whole Mr. Werner teaches us to think with liberal discounting of ancient relations, and he refers to not one, but several walls, built, repaired, allowed to decay, rebuilt, and neglected, on differing sites at various times. The long endurance, the prodigious cost, and the frequent reconstruction of these defences on diverse sites must, unless the vanity and presumptuous ignorance of some modern critics of the Chinese authorities of old are beyond even our imagining, be accepted as proofs positive that experience had affirmed not only the value of these gigantic defences, but that they were the best available means for the purpose they were intended to serve, and well worthy to be called the most wonderful of the Seven Wonders of the World. Mr. J. L. André interests us deeply by his accounts of paintings in English churches; and Dr. Hopkins continues his notices of 'The English Mediæval Church Organ,' to which we have previously referred as the most valuable history of the kind.

The Archaeological Journal, No. 181 (Oxford Mansion, Oxford Street), illustrated by several cuts in wood and maps, including an interesting one of Roman Leicester, contains Mr. W. M. F. Petrie's note on 'Roman Life in Egypt,' being his accounts of Roman remains excavated last year in the Fayum, an oasis of the western desert, including the portraits and other pictures which have attracted much attention of late in Paris, London, and Berlin, where considerable numbers of them have found new homes. They are late products of that Nilotic enthusiasm for the dead and unquestioning trust in an after life which obtained with force in Egypt from the earliest days until the time of Constantine, and then ceased, probably because the mummies, to which the pictures were supplements, were no longer kept above ground, while embalmed corpses were stuffed anyhow, jammed, with heads and feet in any direction,

into any old tomb or hole of another sort the undertakers could find. Mr. Petrie justly remarks that the portraits which have excited so much new interest are but the productions of a small provincial school, thriving somehow or other, in an out-of-the-way place. Many of them were originally framed, glazed, and hung on the walls of rooms. Prof. E. C. Clark has commented on the little studied, but much talked-of Warwick Vase. The Rev. G. Miller has written with much intelligence and care on the battle of Edgehill, which was, like all combats before Marlborough's time, conducted on very primitive, not to say barbarous, principles of the military art. The writer's excavations on the site of this famous action have enabled him to correct some of the more or less inaccurate reports of the day; he quotes the opinion of Lord Gough, while surveying the field of battle, that Charles was not only "no general, but a d— fool," when he descended from a fine position, holding which would, without wasting his subjects' blood, have given him all the advantages of a victory, in order to attack his enemy in a still finer position than that which the king quitted. Mr. Miller says nothing about W. Harvey being present with Charles's children on the field of battle. He avers that out of about 20,000 fighters, twelve hundred dead were interred in a field by the then Vicar of Kineton, who recorded the number of the victims. The result of the new inquiries proves that Edgehill, notwithstanding the folly of Charles and the stubbornness of Essex's troops, was very nearly indeed being, instead of a drawn battle, a decisive victory for the king while he kept the ground, and Essex marched to Warwick. Mr. Haverfield has supplied some interesting notes on Roman Sussex, its roads and military stations.

Fine-Art Gossip.

A VERY earnest correspondent calls attention to the painfully neglected condition of the grave of Robert Seymour, the renowned satiric draughtsman, etcher, and humourist, many of whose designs have added life and light to works which were already animated and brilliant. His personal, domestic, and social qualities were of the most amiable and affectionate kind. A blameless and active career ended when he was buried in the grounds of the Chapel of Ease at Holloway. His grave there was desecrated by the neighbourhood of certain dunghills, but it was some time since delivered from grosser neglect by friends of the artist, who moved Mr. Barlow, the Vicar of Islington, and Mr. Lambert, churchwarden of the parish, on its behalf. Later, the headstone was broken and the footstone removed to a distant part of the cemetery. These defects were made good by means of Dr. Strickland, who endeavoured to remove the stigma of ingratitude in this case. Our correspondent appeals to the public, and we warmly endorse his words, hoping that a permanent memorial, of granite or other durable material, may be employed to mark the resting-place of Robert Seymour. Best of all would be, no doubt, an intramural slab with an appropriate inscription. This might be additional to the external record.

MANY readers who have profited by his energies and artistic lore will be moved by something more than curiosity on learning that in next October Sir J. C. Robinson, of South Kensington honours, now Surveyor of the Queen's Pictures, will publish the volume of stories which have been long in hand, although till now he has delayed to give them final touches. The tales are four in number, and entitled 'The Dead Sailor,' 'Don Ignace Giron,' 'St. Margaret's Pearls,' and 'A Ghost's Redemption.' In his own circle Sir Charles has won spurs as a raconteur, but till the present time nothing of his doings in that direction has been made known to the world at large.

A FINE-ART exhibition will be opened in Dundee in October, which promises to be of an attractive character. English, Scottish, and continental art will be well represented.

MR. PEARSON's latest freak in the way of "restoration" has been to put on the north side of the sanctuary in the chapel of New College, Oxford, copies of the old sedilia and credence which he found on the south side. Does he know that these things were put there because there was a use for them, and that the plain wall opposite was intended to be clothed with curtains or tapestry? To have put up the curtains again would have been a true "restoration"—if such a thing must be—and it would have done no harm.

We are glad to learn that in a forthcoming work, 'The History of Ribchester: its Antiquities and Church Records,' a complete history of the old Roman city in the valley of the Ribble is to be attempted. The Rev. J. Shortt and Mr. T. C. Smith will endeavour to collect such information as lies scattered in various existing volumes, with the addition of much matter arising from new discoveries and hitherto unused church records and family history.

THE famous paleographer Signor Isidore Carini has accepted the Prefecture of the Vatican Library.

MUSIC

THE WEEK.

GLOUCESTER MUSICAL FESTIVAL.

AT the time of writing the 166th Festival of the Three Choirs is still in progress, but it is not too soon to hazard the opinion that it will be one of the most successful meetings held within recent years. The programme has been very judiciously selected and is remarkable for the prominence given to English music. This is as it should be. Important new works by foreign composers are not looked for at these gatherings, but they offer excellent opportunities for the encouragement of native and, where it exists, of local talent. These considerations evidently had weight with those who are responsible for the present scheme, full details of which we gave a few weeks ago. According to usual custom the festival opened on Tuesday morning with 'Elijah,' Mr. Barrington Foote being entrusted with the principal part. It cannot be said that his success was very great, though he strove earnestly to produce the desired effect. So far as regards declamation he was excellent, but greater breadth and dignity of style are needed for the full realization of the part. Mr. Foote's Elijah is sardonic and almost Mephistophelian; it lacks the religious fervour which gives such effect to Mr. Santley's conception of the character. Madame Albani, Miss Anna Williams, Miss Hilda Wilson, and Mr. Lloyd were the other principal vocalists. Mr. Lee Williams has materially improved as a conductor since he first assumed the direction of the festival six years ago. His beat is firm and decided, and if his reading of the work differs in points of detail from accepted traditions, there was nothing in the performance that could be seriously called in question. In place of engaging a body of singers from Yorkshire to assist in the choir, the present choral force is drawn from many sources, and, as a matter of course, the *ensemble* is not perfect. Yet the tone produced is not only powerful, but of first-rate quality, and the rendering of the choruses

has seldom, if ever, been surpassed at these festivals.

The evening concert in the Shire Hall was interesting to musicians, the programme containing two novelties and Dr. Mackenzie's beautiful work 'The Dream of Jubal,' of which a second hearing more than confirmed the favourable opinion formed when it was heard in St. James's Hall last season. Whether the musical effect is or is not injured by the recitation is a matter open to question; but it must be allowed that in nearly all the scenes he is called upon to illustrate the composer rises to the height of his argument. The "Song of the Sickle" for freshness of idea, and the funeral march for depth of expression, may compare with anything in modern music. The performance, with Miss Anna Williams and Mr. Lloyd as the soloists and Mr. Charles Fry as the reciter, was admirable, the choir sustaining the prestige it had won in the morning. The work evidently made a deep impression on the audience, and Dr. Mackenzie was recalled and heartily cheered at the close of the performance. Of the Violin Concerto in A minor, by Herr Sitt, there is not much to be said. The composer is a young Bohemian musician, and was born in Prague in 1850. He is now conductor of the Bach Choir in Leipzig, where he enjoys a considerable reputation. The concerto is his second work of this kind, and is his Op. 21. It is clear and scholarly, but the ideas are not fresh, nor is the writing for the solo instrument at all times effective in proportion to its difficulty. The Slavonic element is only present, and that to a slight extent, in the *finale*, which is the best of the three movements. The executant was Mr. Bernhard Carrodus, who displayed a round, full tone, and a pure, unaffected style. If his intonation was not always perfect, the fault may be attributed to the composer rather than the performer. Miss Ellicott's brief cantata 'Elysium' cannot fail to advance her reputation as a composer. It is a setting of the poem by Mrs. Hemans, in which one of the features of the Greek mythology is unfavourably discussed. The music, for soprano solo and chorus, is pleasantly melodious, and without being pretentious is musicianly in construction. Unfortunately the orchestration, which should be light and delicate, is far too thick and heavy. Brass and percussion are used indiscriminately, and the score needs to be thoroughly revised. If this is done 'Elysium' could scarcely fail to become popular with choral societies.

Concerning Wednesday morning's performance little more than formal record is required. Dr. Hubert Parry conducted what was, on the whole, a very fine performance of his oratorio 'Judith,' the choir again exhibiting much spirit and earnestness, though another rehearsal would have yielded still better results. Rossini's 'Stabat Mater' was likewise given, the entire performance lasting four and a half hours. The remainder of the festival must be considered next week.

Musical Gossip.

A REVISED edition of the programme of the Leeds Festival has just been issued. The arrangements may now be considered complete, and they are certain to afford general satisfaction—standard works, novelties by English com-

posers, and interesting revivals being mingled in just proportion, while there is not a single item in the scheme to which exception could be taken. The festival will be held on the last four days of the week ending October 12th. It will open on Wednesday morning with Berlioz's 'Faust.' In the evening an important new cantata, 'The Sword of Argantyr,' by Mr. F. Corder, will be produced under the composer's personal direction, the second part consisting of the third act of 'Tannhäuser.' Thursday morning's programme will consist of Bach's cantata "God's time is the best," Schubert's Mass in *e* flat, and Handel's 'Acis and Galatea.' On the same evening another new cantata, 'The Sacrifice of Freia,' by Dr. William Cresser, will be produced, and also Dr. A. C. Mackenzie's new violin concerto, entitled 'Pibroch,' to be played by Señor Sarasate. Spohr's symphony 'Die Weihe der Töne' is included in the programme. The works on Friday morning are a setting of Pope's 'Ode on St. Cecilia's Day,' by Dr. Hubert Parry, to be conducted by the composer, Beethoven's 'Choral Symphony,' and Mendelssohn's Violin Concerto, with Señor Sarasate as the executant. In the evening the last of the novelties, a setting of Tennyson's ballad 'The Voyage of the Maeldune,' by Prof. Villiers Stanford, will be performed under the composer's direction, Mendelssohn's music to 'A Midsummer Night's Dream' being the only other important item. On Saturday morning Brahms's Requiem and Mendelssohn's 'Lobgesang' will be given, and the festival will close on Saturday evening with Sir Arthur Sullivan's 'Macbeth' music and 'The Golden Legend.' The principal vocalists engaged are Mesdames Albani, Macintyre, Fillunger, Valleria, Hilda Wilson, and Damian; and Messrs. Lloyd, Iver McKay, Piercy, Watkin Mills, Barrington Foote, and Brereton. The orchestra, consisting almost wholly of English players, will number 114, and the chorus about 320 performers. Sir Arthur Sullivan will be the conductor, except for the new works above mentioned, and Mr. A. Benton is engaged as organist.

THE Crystal Palace Concerts will not commence until October 19th, in order to avoid clashing with the Leeds Festival. Nine concerts will be given before Christmas and eleven after, Mr. Manns's benefit concert being fixed for April 26th. The prospectus has not yet been issued.

WE are glad to note that music in Cambridge is becoming increasingly active. Thanks to a large guarantee, four orchestral and four chamber concerts will be given during the October and Lent terms, at which a large number of works by the great masters will be performed, in addition to such modern works as Dr. Mackenzie's 'Twelfth Night' Overture, Prof. Stanford's Suite for Violin, and a new pianoforte trio about to be published by Messrs. Novello, Ewer & Co., Wagner's 'Charfreitags Zauber,' &c. Prof. Stanford will give a course of lectures on the works to be performed at the concerts.

THE Borough of Hackney Choral Association announces an interesting series of concerts for its forthcoming season at the Shoreditch Town Hall. Spohr's oratorio, 'The Fall of Babylon,' which has not been heard for many years, will be revived on November 18th; Prof. Stanford's 'Revenge,' Dr. Bridge's 'Callirhoe,' and Schubert's unfinished Symphony in *b* minor will be performed on January 20th; Dvorák's 'Stabat Mater' and Mendelssohn's 'Walpurgis Nacht' on March 17th; and Mr. Prout's cantata 'The Red Cross Knight' on May 5th.

THE statements in the Italian papers that the production of 'Otello' at the Lyceum entailed very serious loss, and that the projected season of Italian opera at Her Majesty's Theatre next year is abandoned, are entirely without foundation.

THE composer Goldmark is said to be engaged on a new grand opera on the subject of Goethe's

'Egmont.' He has just finished his symphonic overture 'Der Gefesselte Prometheus.'

THE manuscript score of a one-act opera by Grétry, entitled 'Zelmor, ou l'Asile,' which had disappeared, has been discovered in Paris and will be published. The work is mentioned by Fétis in his 'Biographie Universelle des Musiciens.'

MAX BRUCH's newest dramatic cantata 'Das Feuerkreuz,' based on an incident in Scott's 'Lady of the Lake,' has been accepted by the Musikverein of Gotha for performance next winter.

A "MODEL PERFORMANCE" of Mozart's 'Figaro's Hochzeit' is promised for next year at the composer's native town of Salzburg with the assistance of some of the principal German opera singers. It is hoped that Herr Richter will again act as conductor.

DURING the last season of the Imperial Opera at Vienna 305 performances were given of 65 operas by 34 composers. The eclectic tastes of the Viennese public may be estimated from the fact that the operas most frequently performed were Verdi's 'Otello,' 'Lohengrin,' 'Carmen,' 'Der Trompeter von Säckingen,' and 'The Merry Wives of Windsor.'

DRAMA

Histoire de la Légende de Faust. Par Ernest Faligan. (Paris, Hachette & Co.)

THOSE who are interested in the actual legend of Faust as well as in the poetry which has enshrined it—those particularly who have read Mr. Hedderwick's recent version and account of the Puppet Play—will do well to turn to the far more erudite and laborious work of M. Faligan. We cannot unreservedly commend the volume: it lacks a certain sense of proportion, nowhere more necessary than in estimating legendary matter; certain prejudices of the writer emerge too often, particularly in relation to Protestantism; the position of Goethe and his influence on the modern forms of the legend are not, indeed, ignored, but treated somewhat slightly and unsympathetically. In the endeavour to be exhaustive M. Faligan does not wholly avoid being ponderous; his style, though clear and to the point, is rather lacking in that vividness and charm which we have learnt to demand, almost as a right, from French prose-writers. But the thoroughness of his research into volumes and records very hard of access, and often crabbed and dry when discovered, deserves recognition and hearty thanks from all lovers of the great legend into the groundwork of which he has so diligently inquired. It is particularly satisfactory to have an accessible version of the original "Volksbuch" of Spies. Unequal as this "Livre Populaire" is, sinking at times, as in chaps. xxvi. and xxvii., to absolute tedium, it contains passages of admirably graphic writing: the celebrated scene in which Faust brings before Charles V. the shadows of Alexander the Great and his queen has been rendered into English, but has never, we think, been so vividly presented as here by M. Faligan, of whom we may say that in general his style rises in merit with the increase of interest in his subject-matter.

M. Faligan divides the numerous legends which treat of a pact between man and the powers of evil into two orders, the Catholic and the Protestant.

Of the former, he takes the legend of Theophilus as the typical specimen; of the latter, the legend of Faust. The former represent to his mind the principle that, aided by Heaven, human nature can triumph against its own weakness and its deadliest enemies combined; the latter, basing themselves "aux traditions diaboliques, émanées du schisme d'Occident ou du paganisme," teach us by terror and suffering the hopeless case of the man who has once committed himself to the infernal compact; repentance avails nothing, and the end is damnation. The distinction is obvious; whether it was well to mark it by names suggesting infinite theological controversy seems to us doubtful; it was due in any case to Goethe to remark that with the comprehensiveness of genius he has utilized both elements in his poem, and made unity out of diversity. But M. Faligan, with all his admiration for the Faust legend, forms an inadequate estimate of its greatest votary. Can any unprejudiced reader of 'Faust,' Part I., recognize its hero in the following sketch?—

"Au lieu d'interroger Méphistophiles sur les problèmes dont il était si impatient de pénétrer les solutions mystérieuses, il s'en va boire avec les débauchés dans le caveau d'Auerbach, ou demander à la sorcière les philtres qui le jetteront dans les bras de Marguerite ou dans les monstrueuses infamies du sabbat."

It is not merely that the facts are otherwise, but that the tone is that of prejudice. The Faust of Goethe is to M. Faligan "l'homme des XVIII^e et XIX^e siècles," and no more: what gave those centuries this strange monopoly of the struggle between intellect and the senses, between "low wants and lofty will"?

We can share, however, M. Faligan's admiration for the "Catholic" legend of Theophilus, and recognize the grace of his description; we almost wonder that a writer who so thoroughly appreciates the merit of Marlowe's 'Faustus' makes no mention of Massinger's 'Virgin Martyr' in connexion with the legend of Theophilus.

The scattered fragments of rumour and allusion which do duty for proofs of the real existence of Faust are gathered up by M. Faligan in two highly interesting, yet perhaps over-lengthy, chapters on "Le Faust Historique." To us the doubt of his existence seems irrational; the undoubted conflict of certain statements about his name, place of birth and death, &c., presents little difficulty when we remember that a life of pretentious vagabondage necessitates many an *alias* and much mystification. The testimony of Melancthon, transmitted by his pupil Mennel or Manlius, is quite unimpeachable. There appears to be somewhat less certainty that the statements about Faust ascribed to Luther were really made by him. But M. Faligan insists on connecting their names for purposes which we may fairly call polemical. "Partisan de Luther," he exclaims, "Faust poussa bien plus loin que lui la révolte contre le christianisme": from one point of view this is a platitude; from another, a libel. And when we find Luther's warnings to his friends against any following after Faust thus explained,—

"Il comprend d'autant mieux le péril, que cette voie dangereuse, il l'a lui-même ouverte, et que tout le crime de Faust est de l'avoir par-

courue jusqu'à ses limites extrêmes, au lieu de s'être arrêté, comme Luther et les docteurs du protestantisme, au point où l'erreur devenait humainement criminelle et destructive de tout ordre social,"—

we can but turn with a sigh to M. Faligan's own wise words about Widman's absurd anti-papal fury and credulity:—

"Cette partie polémique, toute quest'on religieuse mise de côté, ne lui fait pas honneur..... Une pareille façon de moraliser paraît à tout le moins surprenante aux esprits de sang-froid."

We are glad to find M. Faligan dismissing the theory that identifies Faust with Fust the printer. The resemblance of the two names, and the suspicion of uncanniness that attached to the marvels of the first press, sufficiently account for the confusion. The nett result, we should say, of M. Faligan's chapters is to dispel all doubt as to Faust's historic existence, and greatly to confirm the impression that he was a man of dissolute character, but of strangely wide knowledge, and possessing an influence which would now be called mesmeric, but which naturally, in the sixteenth century, was considered diabolic. Even in the awful traditions of his last hours it is not hard to discern the underlying fact of a death sudden, but perfectly natural; its suddenness, however, let loose the imagination of those who believed him to have been, during his life, in commerce with the evil one.

Chapters iii.-x. are occupied with the version of Spies's "Volksbuch" already alluded to, and with the various literature that took its rise from that book of unknown authorship. M. Faligan judges from its tone that "the good friend at Spies" to whom Spies attributes the work which he himself did but publish (A.D. 1587) must have been "a Protestant theologian." Even this is conjecture; of certainty there is nothing, except that the book was widely demanded and eagerly read, not only in Germany, but elsewhere. Within two years it had become accessible to Marlowe, of whose drama M. Faligan is a profound admirer; an English translation, Marlowe's play, and a ballad of Faustus seem to have appeared almost simultaneously. It is even probable, as Mr. Hedderwick also has pointed out, that, while Germany gave the legend to England, England taught Germany to dramatize it, by the example of the strolling players who left our shores to divert the courts of Denmark and Saxony during the last years of the sixteenth century. M. Faligan's estimate of Marlowe is singularly sound and penetrating; our readers will be glad to see a specimen of his criticism. Marlowe, he says (in speaking of 'The Tragical History of Dr. Faustus'),

"a tracé dans un accès d'enthousiasme et de passion une ébauche rapide et heurtée, pleine de lacunes et d'inégalités, mais où passe un souffle de vie puissant et févreux qui souvent l'élève au-dessus de lui-même et le transporte dans les régions du sublime. Quand l'inspiration s'empare de lui, sa parole acquiert une force, une énergie, une noblesse qui le font l'égal des plus grands poètes tragiques. Il écrit des tirades, et quelquefois des scènes entières, qui resplendissent au milieu des fumées dont son œuvre est obscurcie, comme des jets de lumière d'un éclat incomparable."

This, we think, is an admirable characterization of Marlowe, both in his strength and his weakness. We are bound,

however, to assure M. Faligan that the table of *errata* by no means exhausts the errors in printing which occur in the copious extracts from Marlowe on pp. 253-69; in one place at least he has misunderstood his original. When the Seven Deadly Sins appear before Faustus, Wrath announces, "I was born in Hell; and look to it, for some of you shall be my father." M. Faligan renders, "Je suis née en Enfer, et j'y plonge mes regards, car quelqu'un de vous doit être mon père." Surely "look to it" must be an imperative, and the meaning quite different. Again, in quoting the English ballad of Faustus he has, we think, in the eighth stanza, substituted "not" for *that*, and so been misled in his rendering.

Widman's version and the 'Life of Christopher Wagner' are of greatly inferior interest; but the Tyrolese form of the legend is of great beauty. The curious medley described by Dr. C. Rosenkranz, and the piece played by Schütz and Dreher, based mainly upon the 'Life of Wagner,' are quite new to us; the latter especially must be a remarkably fine fantasy on the stage. Very interesting also is the account of the different pictures and engravings in which the "counterfeit presentment" of the great counterfeit has been given to the world.

On the whole, we think M. Faligan might have given us the essence of his information in a somewhat more compendious form than this bulky volume. But we do not think that there exists in English any work so well fitted to show us the groundwork of the marionette fable, whose "many voices" murmured in Goethe's ears, and murmur now in those of all the world.

MR. E. L. BLANCHARD.

THE death of Edward Laman Blanchard removes from theatrical circles a pleasant and conspicuous figure. Most playgoers recall the tall, drooping frame, bright eyes, and handsome, intelligent face of one of the most genial and competent of critics. Born in 1820, Blanchard, who was the son of William Blanchard, a well-known comedian of Covent Garden, was, so to speak, cradled on the stage, and his recollections of the actors of two generations ago conveyed an idea of age much more advanced than he could claim. As the provider for nearly forty years of Drury Lane pantomimes Blanchard is best remembered. In these he displayed pleasant fancy, and he never degenerated into the slipslop rhymes and so forth of his rivals. He also wrote other dramatic compositions, tales, novels, essays, sketches, and many varieties of literary and journalistic work. He was a most genial, gentle soul, reminding one in some respects of Charles Lamb, and an all-embracing tenderness included in his range his enemies, if he could be said to have any, and placed them, perhaps, almost on the level of his friends. A single specimen of his humour in his dramatic criticism will give an idea of his gentleness of censure and his playfulness of allusion. Rebuking the nudity at a burlesque in a fashionable theatre, he said: Misses So-and-so, giving the names from the bill, played the nobles of the court, and, it must be confessed, allowed very little to come "betwixt the wind and their nobility." Blanchard, who will be much missed, had been in delicate health for a year or so, and died on Wednesday at his residence in London. He was an unflinching reference in things dramatic, and from him had been hoped the much-needed continuation of Genest's 'Account of the English Stage.'

'ALL'S WELL THAT ENDS WELL,' IV. II. 38-9.

DR. NICHOLSON, I find, thinks that I am guilty of "literary heresy" because I am unable to see that the lexicographers and Shakespeare commentators are quite infallible, even though, as regards *ropery*, there is among them a considerable measure of agreement. I am afraid that I shall remain an unrepentant "heretic." It still seems to me that the *ropery* of 'Rom. and Jul.,' II. iv. 154, is equivalent in meaning to the *make ropes* of the famous passage in 'All's Well.' When Dr. Nicholson says that "*rope-ripe, rope-tricks, crackrope, roper, and ropery* were all more or less jocularly or angrily used as signifying what was, or who was, worthy of being *sus. per coll.*," I fail to see that he adduces any evidence adequate to support his assertion. Certainly such evidence is not to be found in the yearly average of persons hanged in and about London, or in parrots being taught to cry "A rope, a rope!"

That *rope-ripe* and *crackrope* have a special reference to the gallows and the fatal noose, I have no wish to dispute. *Roper* probably followed the analogy of the significations assigned to the Latin *restio*, a word which, according to the 'Dictionarium' of Thomasius (1619), meant "a rope or corde maker: also hee that hangeth himself." *Ropery* may very well have had a similar two-fold meaning, and may have been used not only with regard to the making of ropes or the place where ropes were made, but also with allusion to the rope as an instrument of death; but of the latter signification I am not aware that there is any evidence. It should be observed that in 'All's Well' the discourse preceding the expression "*make ropes*" is of an amorous or libidinous character; and the case is similar with regard to *ropery* in 'Romeo and Juliet.' And it will be found that the word is used in just the same way in Beaumont and Fletcher's 'Chances,' III. i., a passage cited in Nares's 'Glossary':—

You'll leave this *ropery*
When you come to my years;

and though I have not referred to the passage in the 'Three Ladies of London,' also cited in Nares, it is pretty clear that the context is of similar character:—

Thou art very pleasant, and full of thy *ropery*.

Here, too, the collocation of words can scarcely suit the notion that *ropery* means language worthy of the gallows—a meaning unsuitable also, so it seems to me, to the passages in Shakespeare and Beaumont and Fletcher. I should make a similar remark with regard to *rope-tricks* in 'Taming of the Shrew' (I. ii.), where an allusion to the gallows appears improbable; but this expression does not, apparently, occur elsewhere.

Dr. Nicholson has, it seems, found instances of *skain* spelt with *c*; but if he had not I am sure that his knowledge of Elizabethan spelling is much too extensive to allow of his finding any difficulty on this account. Then, as to *skains* being composed not only "of silk or of pack-thread," I may adduce the following apposite quotation from Skelton's 'Elinour Rummung,' as given in Richardson's 'Dictionary':—

Some for very nede
Lay down a *skain* of threde
And some a *skain* of yarne.

Moreover, as to a *skain* being "entangled" or "disorderly," there is a quotation in Latham's 'Johnson,' from Sir K. Digby: "Besides, so lazy a brain as mine is, grows soon weary when it has so entangled a *skain* as this to unravel."

With regard to the expression "spinning a long yarn," I quoted it not as having anything to do with the words *ropery*, &c., but as so far analogous that it proves that a phrase properly descriptive of rope-making is in pretty common use to denote speech or discourse, with a certain disparagement.

I, therefore, still maintain as probable the interpretation already given of the disputed passage, with the reading—

I see that men make ropes in such a scaine,
That we'll forsake ourselves.
As to the sequence of thought or expression in
the two clauses, I fail to see that there is any
difficulty. THOMAS TYLER.

BERTRAM. Say thou art mine, and ever
My love as it begins, shall so persevere.
DIANA. I see that men make rope's in such a scarre
That we'll forsake ourselves. Give me that ring.
This is the text of the First Folio and repeated
in the second. The crowd of suggested emenda-
tions of a line far too desperately unintelligible
not to be corrupt, which is found in the notes
of the Cambridge edition, does not supply one
that has gained a seconder as moderately plau-
sible.

After much consideration and many trials I
propose to correct and punctuate on this wise :

BERTRAM. Say thou art mine, and ever
My love as it begins shall so persevere.
DIANA. I see that men may hope, on such a score,
That we'll forsake ourselves;—give me that ring.
That Diana replies to an invitation, not a threat,
puts *scarre* out of court. The text as reconstituted
imports appropriately :—

"I perceive that men are capable of expecting on
the score of such protestations—mere words—that
we women will desert our reputations;—more
material assurance is required;—give me that ring."

If the lines are read with due emphasis on
such a score and with only the pause of a
semicolon before "give me," &c., all difficulty
vanishes, and at the comparatively slight ex-
penditure of only three letters which are not in
the first muddled copy.

W. WATKISS LLOYD.

PRAY suffer me to add two lines to my letter
printed in your issue of the 31st ult. There is
an awkwardness in the phrase *make rapes* which
men in general will stumble at; but that very
awkwardness commended it to the lips of the
pure-minded Diana at the hand of William
Shakespeare. D. MACLACHLAN.

** We cannot accept any more papers on
this subject.

Dramatic Gossip.

THE past week may be held to mark the
slackest point of the season. Not a single
novelty or change at any West-End theatre has
to be recorded.

Two fairly important novelties are fixed for
next week. The first is Mr. Buchanan's version
of 'Roger la Honte,' which, under the title of
'A Man's Shadow,' will be given by Mr. Beer-
bohm Tree on Thursday at the Haymarket;
and the second, 'London Day by Day,' by
Messrs. Sims and Pettitt, which will be played
at the Adelphi on Saturday.

'RUY BLAS; OR, THE BLASÉ ROUÉ,' the new
burlesque of Messrs. H. S. Clark and A. C.
Torr, was given on Monday at Birmingham,
and will be produced at the Gaiety on the 14th
inst. Miss Ellen Farren and Mr. F. Leslie, the
latter credited with a share in the authorship,
will reappear in London.

MRS. LANGTRY began on Monday at Wolver-
hampton a country tour, in the course of which
she will repeat Esther Sandraz, Lady Clan-
carty, and Rosalind, and produce one or two
new plays which she hopes to bring to London
at Christmas if a theatre can be found.

MRS. BERNARD BEERE, who has found Norway
disagree with her, is now in Lucerne, on her
way to the Italian lakes.

MR. GEORGE FAWCETT ROWE has died in New
York. He was a fairly prolific dramatist, more
than one of whose works has been given in
England, where, however, he was better known
as an actor. His performance of Micawber is
still remembered.

TO CORRESPONDENTS.—S. C.—W. D.—W. A. J.—C. A. W.
—G. W. S. (P. M.)—A. M. S.—J. E.—received.
No notice can be taken of anonymous communications.

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